BING

No. 31
Sept. 1973

THE FINEST MAGAZINE DEVOTED TO THE INCOMPARABLE
BING CROSBY

ISSUE 31

BING

SEPT. 1973

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BING CROSBY

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"BING"

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CONTENTS

"BING"-31 September 1973

Cover photograph: Bing in the Gonzaga College Dance Band, circa.1924.

Title page, Subscriptions, etc. 1
Contents, Editorial 3
'King Of Jazz' - Announcement 4
The "BING" Tape Service 4
Keeping Track (Record Reviews) 5
ICC's Annual Meeting - Announcement 10
Dear Leslie.... 10
Bing's New Single 11
"Tape Crosby" 11
So You Think You Can Sing Like Bing? (ICC Competition - latest news) 12
Bing On The Box (TV and Radio) 13
Crosby Shoppe / Bishop's Bench 19/20
Bing Topics From Hull 21
Do I Hear You Saying? (Postbag) 22
Crosbyography (Discographical Research) 24
Celluloid Crosby 26
Announcements 27
My Road To Bing 28
Still 'Going His Way' 29
Unissued/Rejected Title Listing 30
The Muirhead Report 33
Bing Sings....On Tyneside 34

REG BRISTO WRITES.... 35 onwards

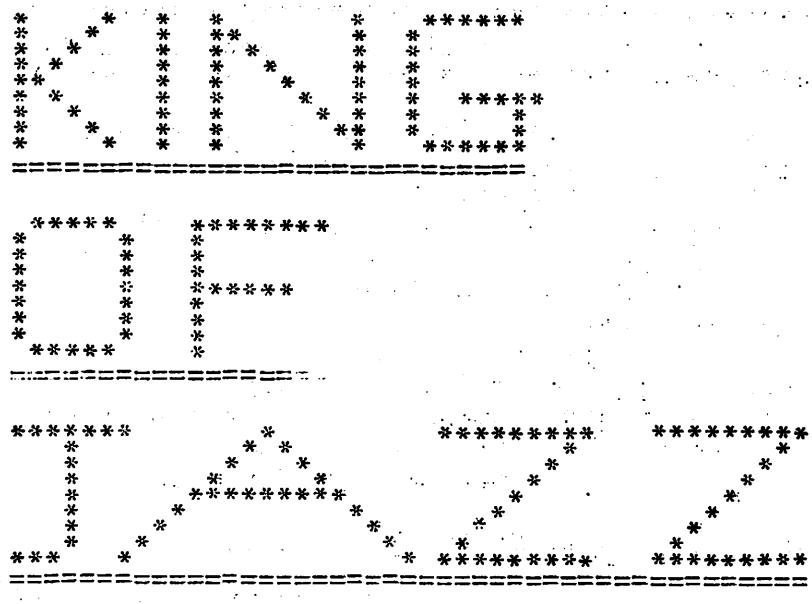
EDITORIAL

"Bingville",
Southend-on-Sea,
Essex.

I can hear everyone asking, "Where's the LP-ography?" so allow me to explain. In recent weeks, extreme pressure of work has temporarily halted production of the aforementioned project, and members will readily agree that the production of "BING" within its designated month of publication is of prime importance. Consequently, I've had to delay stencilling the LP-ography in an endeavour to produce this issue of the magazine on schedule. I hope that I've made a wise decision in the opinion of our members, but I feel sure that my course of action will be fully justified after an examination of the current issue. I must ask everyone to be patient with me during the course of the next two months or so. The typing of a project of this nature is undoubtedly a one-man operation, and it must be appreciated that I also have a full-time job of work which keeps me fully occupied 40 hours in every week. Consequently, any work undertaken on the magazine or various club projects is usually carried out at every conceivable opportunity when I am at home. My spare time is almost 'nil' but with a little bit of luck (and considerable effort on my part) I hope to have the LP-ography ready before December.

American Club Crosby are hoping to embark upon an exciting and ambitious scheme with BIOGRAPH RECORDS, whereby many rare and unpublished Columbia masters of Bing will find their way onto the company's new label. Ken Gray and Pat Sullivan of American Club Crosby are offering the president of Biograph Records the full resources of their private record collections and the ICC has been asked to give full support to this most interesting venture. The company have already released the first LP in their proposed series and full details appear in this issue of "BING". Members are strongly urged to obtain each and every copy as they appear, for good sales will prompt Biograph to expand their scope and provide us with LP's covering Bing's entire (we hope!) output on Columbia discs from 1926 to 1933, including the rare, alternate 'takes' which have hitherto remained unissued. A study of 'Crosbyography' in this edition of the magazine will reveal the items most likely to appear on future Biograph records, and we are indebted to Ken for compiling this information and allowing us to publish his findings.

Can we expect to see Bing's new single enter the 'Charts'? It is impossible to predict such an occurrence at this early stage but let's join together in wishing it every possible success. Already, it has been 'plugged' dozens of times on Radio-2 and current reviews of the two songs are favourable. See 'Keeping Track' in this edition for our review of the disc, along with a look at some other surprising releases featuring Der Bingle. 'Bye for now....



"KING OF JAZZ", Bing's first feature-length film made in Hollywood in 1930, is to be televised on BBC-2, Tuesday 18th September, 9 p.m.

Keith Parkinson discusses the making of this film in CELLULOID CROSBY elsewhere in this issue.

A full review will be published in the next issue of "BING" under the heading of BING ON THE BOX.

A WORD TO OUR NEW READERS — from the EDITOR

The INTERNATIONAL CROSBY CIRCLE (ICC), originally founded in 1950 as the 'British Bing Club' before becoming the 'British Crosby Society', is a rapidly expanding organisation with many hundreds of members both in this country and abroad. The objects of the ICC are as follows:-

(a) To promote research in all matters relating to Bing Crosby - the best loved and most admired entertainer in the history of show business.
(b) To advance members' education in this research by the publication of discographical literature, etc.
(c) To unite ICC members throughout the world with the publication of the official quarterly magazine, "BING".

A printed leaflet fully describing the aims and activities of the ICC is obtainable upon request from the Editor or any of the ICC's Publicity Officers. (S.A.E. or stamp appreciated).

"BING" - THE FINEST MAGAZINE DEVOTED TO THE INCOMPARABLE BING CROSBY.

THE "BING" TAPE SERVICE — by BOB ROBERTS

Operating in conjunction with the ICC, the "BING" Tape Service provides members with the unique opportunity of acquiring high quality tapes of virtually anything ever sung or spoken by Bing Crosby, whether it be from radio, television, films, records, etc. Strict legal copyright clauses appertain to private tape recording for obvious reasons, but these special facilities are available via the ICC without offence to anyone. Hundreds of collectors will testify to the fact that this is the best means by which to acquire rare Crosbyana. Tapes are available at a choice of speed and spool size to suit the facilities of each member.

For further information about material available, please send a 3p stamp or S.A.E. to:-

BOB ROBERTS (ICC Publicity Officer)
56 Thorold Road,
Chatham,
Kent.

The INTERNATIONAL CROSBY CIRCLE's 8th ANNUAL MEETING at Leeds. Remember the date....Sunday, 7th October, 1973....make your booking now!

KEEPING TRACK

BERT BISHOP reviews the latest record releases featuring Bing Crosby.

Whilst it's always a pleasure to review new LP's, albums and collections, etc., the greatest delight in this capacity is to pick up and play a brand new recording by Bing. A fairly rare event these days but, fortunately, they still keep trickling along. Most UK members will already have heard the preview of "It's Not Where You Start" in the final programme of the radio series on the 'Life and Times of Bing Crosby', but now you can go out and buy it! In fact, I'm sure that most UK members will have already done that as it was released on the 17th August. For the latecomers and overseas members be advised that this recording has been issued on DAYBREAK DAS 402, 'single' 45 r.p.m. at 45 pence.

The reverse side of this disc features another brand new recording by Bing of a song that has become quite popular in 'the charts', "Tie A Yellow Ribbon Round The Old Oak Tree" ('old' spelt as 'ole' on the label!). Personally, not having heard the 'pop' version, I have nothing to compare it with but I feel sur e that Bing's treatment must be far superior! However, I am told by the Editor that Perry Como has put down his version on LP and that he gives Bing a run for his money.

The accompaniment for both of Bing's recordings has been arranged and conducted by Billy Byers, very much in the rather brash, modern musical idiom with overtones of honky-tonk. As has been the case with Bing's most recent recordings the balance is such that it helps him over a few rangy hurdles that must be expected to be evident for a man in his seventies. It is nice to note, though, that the middle range notes are pure Crosby and that he can still hang on a note and bubble those 'b's' to very good effect. In point of fact, "Tie A Yellow Ribbon..." is the A side (I thought that that discrimination had been discarded) and purely as a personal opinion deserves to be so. It's certainly a catchy number - something by Bing, new, that we can go around whistling and singing, ('them was the good old days!') and get that ending! - shades of Joe Loss, Glenn Miller and "In The Mood"!

Bert Day supplies the information that the B side, "It's Not Where You Start" comes from the musical production entitled 'SEE SAW', currently being performed in the States. Originally I had a lurking suspicion that this might have been especially written for Bing as a bow out song for him - Heaven forbid! I can't say that I'm impressed with the composers' efforts (Coleman - Fields) although, like the parson's egg, it's good in parts. Most of those parts seem to belong to other songs which have been cannabilised and recreated in a rather faltering fashion. The melody and lyric to the chorus is quite catchy but the verse is somewhat of a travesty of intent - and will someone PLEASE tell me what a 'klutz' is? I've put this query before but without response, so American members please enlighten us!

After the initial disappointment over this, Bing's 'latest', when it was premiered on the radio show finale programme and, as I say, fearful that it might have been Bing's last intended recording, I must now add that after hearing it several times in its stereo form it has become just a little more acceptable - only the good parts, mind! No....it's unthinkable that you could rate this song as a 'real flying finish', so keep going, Bing!...on the evidence of these two numbers you can still teach the young 'pups' some old tricks, even with mediocre material!

****

Of particular importance to Crosby buffs comes the news that BIOGRAPH RECORDS INC. intend to release a considerable amount of early and rare Bing material. I think it can be assumed that this is all being done on a legal basis and that none of the tracks will have been 'pirated'. Certainly, much publicity is being given to the first LP which is due for release in the States in September and although pirate label PELICAN have spiked BIOGRAPH's guns to a degree, it should be borne in mind that the presentation and fidelity of the BIOGRAPH releases will be of a higher quality. A further Bing release is mooted for March '74, and is likely to be a rather special issue. However, the future of these projects lies entirely in the hands of the collector, for unless the response, sales-wise, is adequate then it is obvious that BIOGRAPH

will not proceed any further than this initial release, details of which are as follows: "BING CROSBY - RARE EARLY RECORDINGS" (BLP C-13)

Side One	Side Two
My kinda love (-C)	Street of dreams (-A)
Let's do it (-4)	I've got the world on a string (-A)
I'm in seventh heaven (-3)	My honey's lovin' arms (-B)
Great day (-3)	Someone stole Gabriel's horn (-A)
Face The Music medley (-C)	Stay on the right side of the road (-A)
Brother, can you spare a dime? (-A)	Blue prelude (-B)
	There's a cabin in the pines (-A)

The cover photograph and sleeve notes have been supplied by Bing himself, and test pressings were made available by CBS. There is some discrepency in the discographical information given by BIOGRAPH. For example, "Let's Do It" is dated 11th January 1929 and yet has a matrix number allocated to the same song that Bing recorded in December 1928. It could be an alternate take of the December recordings, one of which has yet to be issued, although that particular item is a doubtful Bing recording according to contemporary discographers.

Can it be that there is an alternate take in existence of the rarest of Bing's commercial recordings? It is extremely unlikely; and yet we are advised that "Face The Music Medley" is take -C! "Blue Prelude" is the usual take that is often issued on microgroove and may be identified by the inclusion of the word "just" in the lyric that goes "What is love, just a blue prelude". It is possible that the pre-release publicity data may be amended on the album sleeve for it is certain to give discographical information I would have thought. Meanwhile we can only ponder on the delectability of a succession of Bing on BIOGRAPH releases.

Many members have their contacts in the States from whom they can obtain copies of this first LP. For those who do not enjoy such a liason, it is recommended that you contact Dave Carey, the proprietor of 'The Swing Shop', 1b Mitcham Lane, Streatham, London, S.W.16 who is an agent for BIOGRAPH and has advised me that he will be stocking this first release.

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News of two further UK CORAL releases has come through via our Editor, but don't get too excited at this stage for they are not the hoped for new albums which it is anticipated that this branch of DECCA will be collating. Although CORAL took up where ACE OF HEARTS left off it is inevitable that the best sellers will be re-issued from time to time. It is nice to know that Bing is featured on four re-issues currently available, and just as a reminder, CORAL CP 26 'SONGS I WISH I HAD SUNG (The First Time Around)' is all Bing, and CP 45 'CLUB DURANT' features 'Schnozzle' with guests, one of whom is Bing. These have been available for some time.

Now comes the re-issue of AH 69 'HOLLYWOOD SINGS, Vol.3 - THE BOYS AND GIRLS' in the guise of CORAL CP 98. Same title, same sleeve, same Bing track. For those who do not possess this album in its original form, the sleeve shows two 'blown up' strips of cine film on which eight pairs of duetists are framed, all film and recording stars. Thirteen artistes are featured, Bing being paired with Frances Langford for the 1938 recording with Victor Young's orchestra of "I'm Falling In Love With Someone".

Although the LP number is not known at the time of going to press, it is known that 'BING AND THE DIXIELAND BANDS', which was released in its ACE OF HEARTS form as AH 31, is now available on the CORAL label. I think it can be safely assumed that the sleeve and content will also be identical - except for the label insignia. The AH content was as follows:

Side One	Side Two
The Dixieland band	After you've gone
Nobody's sweetheart	That's a-plenty
Jamboree Jones	Blue
When my dreamboat comes home	Be honest with me
Walking the floor over you	Ida, sweet as apple cider
I want my mama	Goodbye, my lover, goodbye

CORALS sell at about 99p and are good value for money, particularly for those collectors who missed out 'the first time around'.

****

Following the apparent success of the STAR-TONE 'air-shot' recordings which are produced in the States, comes a publicity listing which includes two more albums featuring Bing tracks. Although my copies are still on the way from Ray Avery, 'Rare Records', 417 East Broadway, Glendale, California, 91205, USA, I can at least announce the relevent details as received. Only the Bing tracks are noted:-

STAR-TONE 208 'THE JUDY GARLAND MUSICAL SCRAPBOOK' (18 previously unreleased performances, 1935 thru 1949)
"Wait Till The Sun Shines, Nellie"
"Tear-Bucket Jim"
"Ma, He's Making Eyes At Me"

STAR-TONE 210 'MUSIC MAESTRO, PLEASE'
"Treasure Island" (1935)

Previously acquired STAR-TONE discs have been quite well produced with accurate sleeve notes and details on the origin of the 'air-shots' featured. The fidelity does not rate too highly but it is as good if not better than most tape dubbings of the shows to which they relate. Ray Avery sells his copies at the reduced price of $4.50 (about £1.80) plus $1.95 for the first three records ordered to cover shipping charges. If you wish to trade through a UK firm then Peter Rawlings at 'HARLEQUIN RECORDS', 60 Dean Street, London, W.1. will be able to supply these records, currently from stock. They will be at the recommended retail price plus his import costs; dearer, but certainly quicker than ordering from the States.

Peter Rawlings also tells me that he has copies of the PELICAN release that Reg and John reviewed in the previous issue of "BING" - for any new members who don't already know, this album features the rarest, early Bing recordings ever to be issued on microgroove. It may well be PELICAN's first and last album.

****

Another new company to appear on the 'original radio broadcast' scene is RADIOLA RECORDS. Again, it is US based and their double-LP set, 'HOLLYWOOD IS ON THE AIR' (Radiola 17/18) is known to feature at least one Bing track. Price, $8.98 plus postage from Ray Avery or, possibly, Peter Rawlings at Harlequin. No further details are available at the time of going to press.

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Mention of Harlequin Records reminds me that in their Oxford Street shop in London, among the sale-price LP's, is the MGM 'Golden Archive Series' version of 'BING AND SATCHMO' (GAS 137). This is a re-issue of the original MGM album with the same title. It has also been re-issued on the UK budget price label, MUSIC FOR PLEASURE, MFP 1209, as 'BING AND LOUIS'. If the sale price copies have all gone by the time you get along there, don't worry. MGM are re-pressing this disc for September release! New price: £1.85, available, of course, at your specialist import shops, such as Harlequin and The Swing Shop.

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JAZUM RECORDS, not surprisingly, are specialists in microgroove re-issues of early jazz recordings and are based in Pittsburgh, home town of Bing's 'PIRATES' baseball team. How much of this company's material is 'pirated' I couldn't say but the latest release, JAZUM 15 (which, incidentally, is un-titled!) has the complete film soundtrack version of "Happy Feet" from 'KING OF JAZZ'. Bing is in there with his Rhythm Boys confreres and the Brox Sisters et al. There are 12 other non-Bing tracks which are strictly for jazzmen. But remember, this soundtrack version has not previously been issued on a commercial basis. I've no idea of the fidelity on these LP's; maybe Bill White of Brentwood, Essex, who kindly sent me the JAZUM leaflet with all the details, can tell us more about these albums. If you want to try for a shot in the dark, or possibly a pig in the poke, write to William

C. Love, 5808 Northumberland Street, PITTSBURGH P.A. 15217, USA with a remittance of $6.25. Easier still (for UK members) send £2.75 plus 15p for postage to Dave Carey at 'The Swing Shop'.

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Just as easy to acquire, although there may be a fair time lag, are the ONLY FOR COLLECTORS 10" LP's, three of which feature Bing in the Paul Whiteman era. In point of fact they all highlight Bix Beiderbecke whose name serves as the title for all of them. (OFC 12, OFC 22 and OFC 34). The Bing tracks are "Lovable", "My Pet", "From Monday On" (take -4) and "You Took Advantage Of Me". Since all of these numbers are readily available on indigenous discs, these releases can truly be said to be accurately labelled!

If you cannot survive without acquiring every available label, write to Norberto R. Bettinelli, Avda, Cabildo 3654 (piso 1°), Buenos Aires (C.F.), Republica Argentina. The records are £1.56 each. I wasn't kidding when I said that the records may be easy to acquire, for Mr. Bettinelli has an English agent - BUT, you must write to Buenos Aires first for full instructions.

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Are you still solvent? Then take a look at the following list of currently available Bing 'singles' and LP's that are obtainable in the United States Of America. This list has been sent over by Michael J.Ferruzza and comes to me via the ever-helpful Edward Hale of Highbury, London. This list could well fill many a gap in your growing collections.

DECCA 23495 "Dear Old Donegal"/"McNamara's Band"
23716 "Anniversary Waltz"/"Yours Is My Heart Alone"
23777 "Adeste Fideles"/"Silent Night"
23778 "God Rest Ye Merry, Gentlemen"/"White Christmas"
23786 "It's The Same Old Shillelagh"/"Who Threw The Overalls" etc.
23787 "Did Your Mother Come From Ireland?"/"Where The River Shannon" etc.
23788 "Rose Of Tralee"/"When Irish Eyes Are Smiling"
23789 "I'll Take You Home Again, Kathleen"/"Too-Ra-Loo-Ra-Loo-Ral"
23819 "Easter Parade"/"I've Got Plenty To Be Thankful For"
24200 "Let Me Call You Sweetheart"/"Where The Blue Of The Night"
24273 "Anniversary Song"/"Auld Lang Syne - Happy Birthday"
24295 "Galway Bay"/"My Girl's An Irish Girl"
24846 "Eileen"/ ?
25415 "Danny Boy"/"Dear Little Boy Of Mine"
27219 "Beyond The Reef"/"Harbour Lights"
27478 "St, Patrick's Day Parade"/"With My Shillelagh Under My Arm"
27505 "Walkin' The Floor Over You"/"When My Dreamboat Comes Home"

CAPITOL 5058 "Christmas Dinner Country Style"/"Do You Hear What I Hear?"

LP's:- HIGH SOCIETY (Capitol SW 750)
THE BEST OF CHRISTMAS (Capitol STBB 2979)
BING CROSBY IN HOLLYWOOD (Columbia C2L 43)
THE BIX BEIDERBECKE STORY, Vol.3 (Columbia CL 846)
PAUL WHITEMAN (Columbia CL 2830)
A TIME TO BE JOLLY (Daybreak 2006)
BING 'N BASIE (Daybreak 2014)
THE BEST OF BING CROSBY (Decca DXSB 7184, 2-LP set)
MERRY CHRISTMAS (Decca 78128)
THE JOLSON STORY (Decca 79034)
WHEN IRISH EYES ARE SMILING (Decca 78262)
JACK B. NIMBLE - A MOTHER GOOSE FANTASY (Golden 79)
CROSBY CLASSICS (Harmony S 11313)
GUYS AND DOLLS (Harmony S 11374)
THIS LAND IS YOUR LAND (Harmony 30931)
GOLDEN MOMENTS FROM THE SILVER SCREEN (Harmony S 30549)
"1927" (RCA-Victor LPV 545)
WRAP YOUR TROUBLES IN DREAMS (RCA-Victor LPV 584)
ROBIN AND THE SEVEN HOODS (Reprise 2021)
BING SINGS (Vocalion S 73603)

The price of the 'singles' are $1.00 each but the cost of each LP depends on the label on which it is issued, but are about $2.50. All are available from Mr. Lee Wenger, c/o Byerly Bros. Music Company, 222 S.W.Adams, Peoria, Illinois 61602, USA.

It is interesting to note that almost 50 per cent of the 'singles' feature Irish songs. This must indicate either a predilection for such songs in the States or that the Irish-American record buying public still prefer Bing to sing songs of their forebears' homeland!

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In the June issue of "BING" notification was given on page 3 of a projected PYE release entitled 'BING CROSBY & LOUIS ARMSTRONG - THE MAGIC OF' for the month of August. Further details were promised at the time but as none have come to hand this one must remain in limbo for another quarter.

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Also, it is regretted that the 'Bing Project' by 'TIME - LIFE' RECORDS has now been abandoned because of lack of response from their circulated addresses to whom they put out 'feelers' for such a collection. They obviously have the wrong addresses in their files!

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Finally, at the time of going to press, we learn of the existance of two new Bing issues on a label which, we are led to believe, is hitherto unknown to us at the ICC. All will be revealed in our special Christmas edition of "BING", so be patient, dear friends!

THE LAST ROUND-UP

Having concluded the record reviews for another quarter, this is the spot where we print a handy 'check-list' of the aforementioned items together with prices and sources of availability where known.

(1) "TIE A YELLOW RIBBON"/"IT'S NOT WHERE YOU START" (Daybreak 'single', DAS 402). Available from all leading record shops throughout the UK, price 45 pence.

(2) "BING CROSBY - RARE EARLY RECORDINGS" (Biograph BLP C-13). Available soon from Dave Carey, 'The Swing Shop', 1b Mitcham Lane, Streatham, London, S.W.16.

(3) "HOLLYWOOD SINGS, Vol.3 - THE BOYS AND GIRLS" (Coral CP 98). Available from all leading record shops throughout the UK, price 99 pence.

(4) "BING AND THE DIXIELAND BANDS" (Coral). As item (3).

(5) "THE JUDY GARLAND MUSICAL SCRAPBOOK" (Star-Tone ST 208). Available from Ray Avery, 'Rare Records', 417 East Broadway, Glendale, California, 91205, USA, price $4.50 plus postage. Or from 'Harlequin Records', 60 Dean Street, London, W.1. at recommended retail price plus import costs.

(6) "MUSIC MAESTRO, PLEASE" (Star-Tone ST 210). As item (5).

(7) "HOLLYWOOD IS ON THE AIR" (Radiola 17/18). Available from Ray Avery (see item 5 for address), price $8.98 plus postage.

(8) "BING AND SATCHMO" (MGM GAS 137). Available from the Oxford Street branch (and other branches) of 'Harlequin Records', price £1.85 plus postage.

(9) Un-titled LP (JAZUM 15). Available from William C. Love, 5808 Northumberland Street, Pittsburgh P.A. 15217, USA, price $6.25 plus postage. Or from Dave Carey(see item 2 for address), price £2.75 plus 15p postage.

(10) "BIX BEIDERBECKE" (3 10" albums; Only For Collectors OFC 12, OFC 22 and OFC 34). Price £1.56 each. Write in the first instance to Norberto R. Bettinelli, Avda, Cabildo 3654 (piso 1°), Buenos Aires (C.F.), Republica Argentina.

It is requested that when writing to recommended addresses that you mention the ICC and "BING" magazine.

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THE INTERNATIONAL CROSBY CIRCLE

8th Annual Meeting at Leeds, to be held on Sunday, 7th October, 1973

Venue: Wellington Hill Residents Hall, Ringwood Drive, Leeds 14.

Meeting Place: Please meet at usual at 0230 hours at 1 Langbar Square, Whinmoor, Leeds, 14. Michael Crampton will ferry and direct friends to the meeting hall.

Programme: As always, a miscellany of Bing items, including:
MICK DRURY's requests (Bing on tape, Bing on record)
The current ICC scene appraised by your secretary REG BRISTO

Refreshments will be provided at approximately 5 p.m. It is with regret that we must make a minimum charge of 50p for this year's party, as it will be necessary to offset some of the cost of hiring the hall and paying towards catering.

Please send booking plus 50p to Michael Crampton at the following address: 19 Carrholm Crescent, Chapel Allerton, Leeds, 7, Yorkshire.

Requests for Mick Drury's tape should be received at the above address no later than two weeks before 7th October, 1973.

DEAR LESLIE....

Correspondence recently received by LESLIE GAYLOR

July 10, 1973

Dear Leslie,

Thanks for sending me the copy of the June issue of EASY LISTENING. Very nice article by Brian Willey, and I thought he depicted the occasion of our meeting and interview very well.

Yes, I plan to be in England. Just when, I don't know. I imagine in September. I put up a Cup there for Senior Golfers at St. Andrews, and though I may not play, I suppose I should be there.

Daybreak Records made a couple of sides with me. One is called, "It's Not Where You Start, It's Where You Finish" from the musical production, "See Saw", and the other is a popular song called, "Tie A Yellow Ribbon Round The Old Oak Tree".

The first named is to be used at the conclusion of the BBC Radio Series, I believe, and then will go into a release.

Glad to hear the program has been going down well. I have had quite a few letters from England about the show. They sent me some tapes, and I think they did a sensational job of editing the material and putting it together. Doug Fairbanks is very good on the show.

All best wishes, Leslie -

Take care of yourself,

(signed) Bing

Bing Crosby.

Aug. 3, 1973

Dear Leslie,

Thanks for your letter congratulating Charles and I on our 'Bing' series. I hope you and the International Crosby Circle were pleased with our results.

I agree with you that Bing was a bit drowned out by the orchestra on that new recording. I have heard "Tie A Yellow Ribbon" (likely to be the 'A' side) and can assure you it is better balanced. I hope to be able to see Bing if he visits here in September and therefore look forward to his visit very much.

Thanks for your praise.

Yours sincerely,
(signed) Brian Willey.
(Producer, Radio Two)

Aug. 7, 1973

Dear Mr.Gaylor,

Thank you for your letter. Our records show that Bing Crosby and Bob Hope have been appointed members of a committee to plan the 1976 Winter Olympics in America.

Yours sincerely,
George Tansey.
(Northern Editor of the "DAILY MAIL")

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BING'S NEW SINGLE — STOP PRESS!

The following information from the Crosby Office in America has recently been received by the ICC, and is published by courtesy of Leslie Gaylor.

"TIE A YELLOW RIBBON ROUND THE OLD OAK TREE" (DL 347)
Writers: Irwin Levine and L.Russell Brown.
Published by: Levine & Brown Music, Inc./BMI

"IT'S NOT WHERE YOU START, IT'S WHERE YOU FINISH" (DL 346)
From the Broadway show "See Saw"
Writers: Cy Coleman and Dorothy Fields
Published by: Notable Music Co, Inc./ASCAP

Recorded by Daybreak Records - 8th June, 1973
Produced by Sonny Burke
Recorded at MGM Studios
Arranged and Conducted by Billy Byers
Released by MGM Records - August, 1973

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TAPE CROSBY — by FRED REYNOLDS

Not to be confused with the much-acclaimed "BING" Tape Service operated by Bob Roberts and detailed elsewhere in this issue, the "TAPE CROSBY" operates as an independent feature of this magazine.

It consists of a frequently changing taped 'programme' of Crosbyana which circulates regularly amongst a limited number of ICC members.

Interested members are invited to send a 3p or S.A.E. for more information to the following address:-

69 Heathmere Avenue,
Yardley,
Birmingham.

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THE GUNN REPORT

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SO YOU THINK YOU CAN SING LIKE BING?

ICC COMPETITION

The closing date of this competition has now been extended to November 1st, as a result of the small number of entries received so far. Once again, here's all you have to do....using a small spool of tape and recording at 3¾ i.p.s. on either 2 or 4 track, sing the three songs which Bing introduced on the special Christmas edition of the "PARKINSON" show, namely, "Ben Bolt", "One Fleeting Hour" and "Rover". Refer to page 30 of "BING"-30 for full lyrics. Send the tape, together with your name and address, to the Editor. The results will be published in our December issue. Entries will be judged by the Editor's wife, Susan, whose pleasurable task it will be to carefully decide which member's voice bears the closest resemblance to that of Bing. Prizes will be awarded to members in first, second and third places.

RICHARD LILLICO (4 Agricola Road, Newcastle-upon-Tyne, Northumberland) writes: I was unable to watch the "PARKINSON" show so I've never heard the three songs which one must sing for the competition. Obviously this rules me out, but I am sending you a tape to listen to. I do try to imitate Bing as a hobby, but I've never sung in public in my life. Maybe you'll think that's just as well when you hear the tape!

Richard's tape contains no fewer than 50 songs, running to a total of 71 minutes playing time! His impersonation abilities will be assessed in December, but for the general interest of members we have pleasure in listing the titles heard on the tape (not all of which are associated with Bing, incidentally):-

Brahm's lullaby
But beautiful
My blue heaven
In a little Spanish town
The second time around
Going my way
Dear hearts and gentle people
Pocketful of dreams
Blue skies
Far away places
The kiss in your eyes
Welcome to my dreams
Put your dreams away
September
When I fall in love
The folks who live on the hill
Young at heart
Moonlight becomes you
White Christmas
Long ago and far away
It's impossible
It's anybody's spring
Now is the hour
I love all of you
For all we know
Every time we say goodbye
This love of mine
Mexicali Rose
All by myself
The nearness of you
Where the blue of the night
Sweet sixteen
I don't want to play in your yard
Home in Pasadena
I have been a rover
The Isle of Innisfree
Ain't misbehavin'
You're my everything
Poor butterfly
If I had my way
It's the talk of the town
I'll be seeing you
Love walked in
Back in your own backyard
Lonesome and sorry
Imagination
Day by day
Lazy
Say one for me
Wrap your troubles in dreams

Remember, you now have until November 1st to make your tape, but please note that only the three "PARKINSON" featured songs will be judged in this competition....other songs do not qualify. However, if you wish to demonstrate your skill in impersonating Bing without entering the competition, your Editor will be pleased to hear your efforts, regardless of your choice of songs.

ICC members are invited to join the AMERICAN CLUB CROSBY (founded in 1937). Dues ($2.50 per year) include subscription to "BING-GANG", the club publication that features stories, pictures, and discographical information on Bing. For further details write to Miss Pat Sullivan (President), 2829 West Wisconsin Avenue, Apt. 310, Milwaukee, Wisconsin, 53208, USA.

BING ON THE BOX

Radio and Television reviews
by BERT BISHOP

I shall not poach upon the Editor's preserves by including in this column any further announcement of the forthcoming 'big event'. Bing has already been sufficiently in evidence on television and radio since I last attended these pages that there is ample for me to elaborate upon, commencing, as promised, with the last four programmes in the 14 week radio series that BBC Radio 2 presented on the 'Life and Times of Bing Crosby'.

BING 11: 'THE FAMILY MAN'

> "I think he still finds it odd that people make such a thing about it - all this adulation - it never affects him in any way. Once he enters his front door he's just the father of three children and a couple of dogs". (Alan Fisher)

That simple statement from Bing's English butler epitomized the programme's approach to the story of Bing's two separate marriages and families. There were no unctuous panegyrics nor sanctimonious sob-stuff, but, nevertheless, it contrived to be a heart-warming account of Bing Crosby's battle to maintain harmonious domesticity and normality within the realms of the notoriously difficult arena of theatrical abnormality.

It was firmly established that Bing married for love, although this can scarcely have been in doubt, and although his parental guidance and influence on his first family of four sons may be open to a few slings and arrows, by and large it can be asserted that he did his best for them as he thought fit and proper.

When Dixie Lee took her husband's name she left the limelight and devoted her life to Bing and their sons until her tragic death in 1952. Almost exactly five years later Bing remarried. It was a furtive wedding following upon a long and turbulent courtship which Kathryn Grant - another actress - had endured with patient stoicism, for she realised that the substantial disparity in their ages caused her suitor some concern. The marriage was to temporarily estrange Bing from his sons and to evoke criticism from his ageing mother. Happily, with the passage of time, the breach was healed and although his mother is now departed she left in the knowledge that her son had joined in matrimony a charming lady of intelligence and practical awareness to social and human problems - especially in medicine. Bing's sons had also come to accept the situation with good grace, and to settle some of their own problems in their gradually acquired maturity.

Bing had let them go their own way which for a short spell had them singing as a group - The Crosby Brothers - and each in turn trying the world of show business in a solo capacity. Dennis, one of the twins, severed his theatrical connections but his twin brother, Philip, still sings in the nightclubs whilst Gary, the eldest, is an actor and Lindsay, the youngest of the four, has taken to the production side of show business.

Revealing the intimicies of 'Family Man' Bing, were, in order of appearance, Connee Boswell, Bob Crosby, Gary Crosby, Lindsay Crosby, Philip Crosby, Dennis Crosby, Risë Stevens, Rhonda Fleming, Kathryn Crosby, Leo Lynn, Army Archerd and Alan Fisher. The following songs were interpolated:

Where the blue of the night (1945)
A fine romance
The folks who live on the hill
Just the way you look tonight
Fatherly advice
I'd like to hitch a ride with Santa Claus
The snowman (Dennis and Philip Crosby)
Ol' buttermilk sky (Gary Crosby)
Singing in the rain (The Crosby Bros.)

Where the blue of the night (Philip Crosby)
The folks who live on the hill
Mama loves papa
Once and for always
Give me the simple life
Marrying for love
With this ring, I thee wed
I love you (Ich Liebe Dich. Grieg)
There's no place like home

Bing expressed the desire to spend more time with his second family: Harry Lillis Jnr., Mary Francis and Nathaniel Patrick; and hoped that the musical and allied talents which each seemes to have inherited would form the basis

of a worthwhile interest if not a career for them. Blessed indeed are they that may inherit Bing's talent!

BING 12: 'THE WORLD OF WAX'

> "Whiteman's band was so great that it overshadowed Bing and everyone else. But it was in October of 1930 when he opened in the 'Coconut Grove' as a member of 'The Rhythm Boys' that the dancers stopped dancing and just got around the bandstand whenever Bing would sing a solo. That was the first big indication that Bing was going to make it as a soloist". (Jack Mass)

It was quite reasonably found necessary to present Bing's recording career in a two-part programme, and in this first hour we heard how Bing progressed from the influence of Whiteman and his top-line jazz musicians to the height of his popularity. Along the way it should be noted that Bing was the inspiration for two recording companies. The first was Decca, who built up a catalogue of records - hits and standards - from Bing's recording of "I Love You Truly"/"Just A-Wearyin' For You", Decca 100. This was Decca's first disc, and as a small company they hawked their records around the music shops.

As Bing quickly found fame and fortune it was soon necessary to 'take the mountain to Mohammed' and many early recordings were cut at a studio set up for the purpose near the PARAMOUNT lot. Bing relied on the recording management's judgement for his material, much of which he considered to be out of keeping with his character. In this respect he was soon to realise his vast potential over such a varied range of vocalising.

About this time, John Scott Trotter was to make his debut and, baton in hand, he did so, leading his orchestra for the first time whilst Bing sang "It's The Natural Thing To Do". Trotter had noted Bing's unique phrasing style and made his orchestral arrangements accordingly, for no one had sung quite like this before. Their association on record as well as the previously programmed radio tie-up was to prove a long and fruitful one.

Bing's non-solo recordings are legion as are his unreserved recognizant remarks concerning the talents of the composers and song writers of that era. Some wrote and sang with him in fact - and to good effect. A few of Bing's female accompanists were given ample air-time on this session, especially the Andrews Sisters, of whom two are still with us. Putting the record straight were Jack Mass, Loyce Whiteman, Dave Kapp (brother of the late Jack Kapp, founder of Decca Records), Sonny Burke, Perry Botkin, John Scott Trotter, Sam Weiss, Patty Andrews, Maxene Andrews, Connee Boswell, Milt Gabler (a former record store owner and later part of the Decca organisation), Bob Hope, Harry Mills, Bob Crosby, Hoagy Carmichael and Johnny Mercer. (Although billed in the Radio Times, Richard Arlen did not appear in this programme).

Where the blue of the night (1945)
At your command
Ho, hum!
I love you truly (1934)
Someday, sweetheart
It's the natural thing to do
September
Pistol packin' mama
Santa Claus is comin' to town
Basin Street blues
Bob White

Did your mother come from Ireland
McNamara's band
Two shillelagh O'Sullivan
guitar item (Eddie Lang)
Too late
musical item (Mills Brothers)
Wrap your troubles in dreams ('fluff')
Moonburn
Lazybones (Hoagy Carmichael)
I'm an old cowhand (1936)
In the cool, cool, cool of the evening
Mr.Gallagher and Mr.Shean (take-A)

Bing's Irish heritage was amply exemplified by Milt Gabler and illustrated by the three Emerald Isle numbers here featured. One wonders, though, whether his strict, Catholic ancestors would have countenanced his comments at the end of the 'fluffed' recording of "Wrap Your Troubles In Dreams" - although even this probably first-time public airing was censored to exclude the blasphemy!

This 'fluff' is in many private collections, either on tape or acetate discs, and comparison with the broadcast version will reveal that the BBC omitted two words prior to Bing's closing comment, "I'm going off my nut!"

BING 13: 'MR. CHRISTMAS'

"We called him 'one-take Crosby'. He didn't care to go and make sixteen takes and take three or four hours to record a song. He'd come in at eight o'clock in the morning - he was always early - and sometimes he probably hadn't seen the music. So he'd look at it: I'd say 'How did you read that, Bing?' He'd say 'I can't read notes! I'm working up the lyric; when the music goes up like going up a mountain and down I go up and come down. My ear tells me whether I'm right or not' you know!" (Ray Turner)

Part two of Bing's recording career began by further stressing the theme of Bing's repetoire for Decca Records and how he stands supreme by sheer weight of numbers recorded and records sold. He has witnessed and participated in more changes in popular music than any other recording artiste, and yet cannot read music! Pianist Ray Turner related how Bing coped with the situation and Sonny Burke amplified Turner's remarks by explaining that Bing has the ability to hear the melody played once and remember it - total recall.

One great advantage for him was the exposure that his songs had through the medium of motion pictures. Johnny Burke, the lyric writer for so many of Bing's 'ROAD' films was recalled by his composer partner, Jimmy Van Heusen, as well as, affectionately, by Bing. The soft-voiced Sammy Cahn, well known for his work with Van Heusen, found Bing easy to write for and that other living legend, Irving Berlin, just had to be included in any programme that was entitled 'MR. CHRISTMAS' - the title could well apply to him, too.

The story of Bing's MUSICAL AUTOBIOGRAPHY five-LP set was well covered by Milt Gabler and, later, Geoff Milne, both of Decca Records. Eleven thousand of the original sets were sold and the MCA re-issue is going well, we were told.

As previously recounted, Decca Records was founded on Bing and in this programme Sonny Burke explained that the DAYBREAK label - an entirely new company - was formed specifically by him because he wanted Bing to record the Christmas song "And The Bells Rang".

Keeping the anecdotal turntable spinning were Milt Gabler, Ray Turner, Sonny Burke, Jack Mass, Jimmy Van Heusen, Sammy Cahn, Henry Mancini, Andy Williams, Larry Crosby, Fred Astaire, Dave Kapp, John Scott Trotter, Irving Berlin, Rosemary Clooney, 'Count' Basie, and Geoff Milne. Gary Crosby and Sam Weiss did not appear, although both were advertised in the Radio Times.

Where the blue of the night (1945)
You belong to my heart
Only forever
It's the dreamer in me
But beautiful
The second time around
Swinging on a star
Silent night (1935)
White Christmas (1942)
Snow
White Christmas (1954)
And the bells rang
Once and for always
Gonna build a mountain
Out of nowhere (1954)
Sweet Leilani
Now is the hour

Nobody knows just how many records Bing has sold to within half a million. It's most certainly approaching four hundred million and as it has been succintly pointed out this figure must be related to the initial period of Bing's career when less people bought less records in an age when there were less phonographs. Numerically and vocally, Bing's 'World of Wax' will remain an unbroken record for all time.

BING 14: 'PRELUDE TO IMMORTALITY'

"Bing is the only man in our business - with due respect to all the 'cats' - that's stayed there! On the younger, less years involved, is Frank and Dean and the rest of us - Como - everybody else. But Bing....boy! Everybody's gotta look in that direction and say there's Bing, and then there's all the rest of the singers". (Sammy Davis Jnr.)

The concluding episode, so aptly titled, proved to be a scintillating grand finale to the entire series. There were a record number of raconteurs, each with their own mead of praise with words of homage reflecting affection, love,

admiration and respect. In fact the programme fairly reached the heights of anthropomorphism....

Harry James: "Louis Armstrong just loved Bing and he told me 'That's the finest man alive', and that's good enough for me".

Bob Hope: "He had that deep throated style which is so good....and there's nobody ever reached his proportions as far as a screen star. I hope he never hears this 'cos I wouldn't want him to think I cared for him".

And there were many others, not the least of whom was the bubbling, infectious Sammy Davis Jnr. and the soft-hued Grace Kahn with her gently related sentimental story of her late husband, song-writer Gus Kahn, and the last song he was to write, especially for Bing, in conjunction with Jerome Kern.

Bing commenced the proceedings with a very appropriate non-commercial number which he sang on the Arte Johnson Show, first screened in the UK on the 22nd July 1971. The lyric expands the title suggestion (see musical item list) and it was a suitable lead in to the story of his protracted excursion into the world of television. Although TV came a little late in the day for Bing, he still achieves the top five rating for his family Christmas show. Bing has always liked to share the billing with recognised 'stars' and for his first TV show he was in good company with Rosemary Clooney and Frank Sinatra.

As in an earlier episode the programme touched upon the subject of Bing's influence on other singers. This time singers contemporary to this day and age...'Dean Martin acts like Cary Grant and sings like Bing Crosby'...'Without Bing I'd still be a barber' said Perry Como....'I can think of few others that I'd want to draw from' was Bobby Darin's observation. And so it went on.

Edith Head, the film industry's top costume designer, had some wrly pertinent comments to make on Bing's notable lack of sartorial elegance insofar as film script costume notes were concerned, whilst Bing, himself, was only too ready to make good humoured comment in his description of his collection of 'scalp doilies'.

Nancy Olsen was yet another to mention the compelling attraction of Bing's blue eyes. How many have said this in the series, I wonder? Not all of them the fair sex, either.

To take a line from that first song, Bing has always been a 'vocal gadabout' and on one occasion during the Second World War he found he had been behind the German front-line whilst in the course of entertaining the 'doughboys'. Der Bingle recounted this story with much relish, calling to account the inadequacies of the U.S. Special Services Division into who's tender care he had been entrusted! Some of those earlier days were also recalled by Bing at a reception given in his honour at which he was presented with radio's Carbon Mike Award.

We were also treated to two musical items formerly unheard by most collectors. Certainly the recently recorded and appositely entitled song, "It's Not Where You Start, It's Where You Finish", was truly the rabbit out of the hat as I feel certain that few members could have envisaged this bonus. There can be few Crosbyphiles, either, who have previously enjoyed the unique duet of Bing singing "Mardi Gras" with song-writer Jay Livingstone, who found himself standing in for Rosemary Clooney at a recording rehearsal. "You're a very brave man, Mr.Livingstone!" Bing commented at the record's close; which remark probably touched its recipient as much as that that was made to his more famous namesake, I presume!

Apart from the Producer and the Director, thanks to whom have previously been accorded, much credit is due to Douglas Fairbanks Jnr. for his enthusiastic regaling of Bing's life story and for the introduction of the many guests that have participated in the series. The sequence of guests for his final signal honour were, in order of presentation, Rosemary Clooney, Norman Luboff, Mitzi Gaynor, Patti Page, Danny Thomas, Jay Livingstone, Grace Kahn, Sammy Davis Jnr., Wilfred Hyde White, Harry Mills, Sammy Cahn (song-writer), Perry Como, Bobby Darin, Jose Ferrer, Mike Sammes, Harry James, Bob Hope, Edith Head, Alan Fisher, Bob Crosby, Nancy Olsen, Phil Harris, Cecil Madden, Donald Peers, Pat Dodd (pianist for Bing whilst Bing was in London) and Herb Polosie. Regrettably, the voice of Michael Holliday was not included in the programme, although he was advertised as being one of the 'guests' in the Radio Times.

Film producer, Herb Polosie, has been heard in several of these episodes and on this occasion he made the final observation that for some as yet unexplained reason, Bing has never been accorded a place in Madame Tussaud's Waxworks Museum. Still, I think that Bing's achievements on wax may have left the world a little short of that commodity to create his effigy in the same medium! Just a very few of them, as featured, are listed here:

Where the Blue of the Night.
There's Nothing That I haven't Sung About (TV)
Deck the Hall with Boughs of Holly (1955)
Happy Holiday (1955)
The First Nowell (1955)
How About You?
Mardi Gras (non-commercial duet with Jay Livingstone)
Day Dreaming.
Mister Booze.

Incurably Romantic.
Ba-Ba-Ba-Boo (Dean Martin)
Temptation.
Temptation (Perry Como).
Style.
Let's Not Be Sensible.
Gone Fishin'
Where Did You Get That Hat?

Four Walls.
Schnitzel Bank.
Its Not Where You Start, It's Where You Finish.
Where the Blue of the Night.

During the orchestral passage of his theme song, which was played for the finale, Bing spoke over the music, thus being agreeably given the last word; and so it shall be here:

> "Well, I just wanna say now that how grateful I am to the many friends I happen to have in England through the years - and the support and the good times I've had over there; on their golf courses and their salmon streams - and the fun I've had. I think English people are the best, human people, the most understanding people in the world and they've been most kind to me and I love them dearly."

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Bing has been in very fair evidence on the television since the reviews for the June issue, No. 30, were presented; and in interesting variation, too. For example, whilst chatting with Bill White on the 'phone he told me that he had heard Bing singing in a programme that was taking a nostalgic look back at the hey-day of the Hammersmith Palais de Danse. Then, prior to that occasion, I had seen impersonator Rich Little singing a medley of songs with his hostess, Julie Andrews, in her Saturday show. Amid a pot-pourri of Hollywood personalities, he interpolated Bing singing "Swinging On A Star" and "Zing a Little Zong". However, his impression of Bing does not match any of his others, especially his 'James Stewart', whose vocal idiosyncracies and general mannerisms he has to a "T".

Mention of James Stewart reminds me that he starred in a film on Bank Holiday Monday ('FIRECREEK') that also starred the actress Inger Stevens. Miss Stevens died of a drug-overdose in 1970 as reported in an article in the TV TIMES which went on to relate in a short paragraph her 'romance with her first leading man, Bing Crosby'. The film in which she co-starred with Bing was the 1957 MGM production 'MAN ON FIRE'. In the write-up on her and Bing she is reported to have said: "He is intelligent. I think intelligence is the most important quality in a man".

Further to the two Crosby crumbs mentioned above (and there must have been others) were two generous slices of cake in the shape of LONDON ITV'S Wednesday Morning Cinema. Featured in this series were the 1956-premiered version of 'ANYTHING GOES', which was Bing's last PARAMOUNT picture, and the 1950 film 'RIDING HIGH'.

Whilst it may seem unfortunate to many that Bing's films should be shown at such an awkward time it must now be accepted that with the advent of increasing screen time you may well soon be seeing 'TOP OF THE MORNING' at a very appropriate hour! Despite the mid-morning screening of these films - approximately 10.30 to 12.05 - yours truly took an extended coffee-break to view them and was agreeably surprised to find that neither film was interrupted by a commercial break! Both films lost some footage along the line somewhere, however.

I very much doubt if a leading man in a musical, other than Bing, has ever starred in its re-make twenty years later as he did with 'ANYTHING GOES'; and singing as good as ever, too! Of course, we are back to the thorny old question 'which Bing decade do you prefer?' The answer may well be 'all of 'em!' But it has got to be recognised though that Bing was singing in quite a different range and register in his earlier films, as one would expect. Comparing the two versions I would go for the 1936 one every time. The way he handles "You're The Top" in the thirties production is pure musical poetry - and I don't think that it was his rather brassy-voiced duettist, Ethel Merman, that made him sound sweeter. In the re-make Bing shares this vocal in a double-duet; with him and Mitzi Gaynor alternating lines from the Cole Porter lyric with Donald O'Connor and Zizi Jeanmaire. Bing also sings Porter's "Blow, Gabriel, Blow" in the same foursome for the finale. It is rather brash, unmusical and lengthy, and serves to end an otherwise acceptable film.

Most of the action takes place aboard ship which apart from the Cole Porter score is the only link with the original film. For some reason it was found necessary to boost the musical content with three Sammy Cahn - Jimmy Van Heusen light comedy numbers, of which Bing sings two: "Ya Gotta Give The People Hoke" and "A Second-Hand Turban And A Crystal Ball", with Donald O'Connor. Bing's only ballad was "All Through The Night" which he sang to his Parisian lady-love as played by Miss Jeanmaire. I suppose you've got to give your co-stars some of the action but I wish that Bing could have sung "Anything Goes" and "It's De-Lovely", too! Nevertheless, I well enjoyed my break for coffee that particular morning of Wednesday 11th July!

The 1st August saw me playing truant again for an hour-three-quarters when 'RIDING HIGH' drew my attention to the small screen. This was an ideal picture for Bing to star in insofar as one could relate the character in the story to Bing himself. This is not unusual, for many of the roles that Bing has played reflect a good deal of the happy-go-lucky, unaffected casuality that he is noted for. But this role in particular with its theme of the 'sport of kings' (previously exploited in 'SING YOU SINNERS') gave it an added realism for the true Crosby character.

Briefly, the story concerns a penniless race-horse owner who has rejected the stuffy boardroom life under the wing of his prospective father-in-law, and the impecunious trials and tribulations which beset him as a result of trying to enter his thoroughbred for the Imperial Derby. As in all the best stories he succeeds, as does his horse. But in taking the bit between its teeth -thus foiling the efforts of its wicked jockey, paid off to pull him - the horse surges past the favourites to win, only to collapse and die just after passing the post. Frank Capra, the producer and director, squeezed the very last drop of sentimentality from this sequence, especially when the horse was buried on the spot where it died whilst a public eulogy from the Secretary of the course proclaimed its shining example to all us mere mortals. If you can sit through that entire scene with a dry eye or without a lump in your throat then you're a pretty hard nut! Bing starts with the wrong girl, ends up with the right one, acquires a new nag and has his prospective father-in-law tycoon forsaking the boardroom to follow Bing "Someplace on anywhere road". This film was notable for its lack of truly memorable songs of Crosby calibre. With such numbers as "Sunshine Cake", "The Horse Told Me" and "Sure Thing", etc., the composers, Burke and Van Heusen, only had one real hit song with the culinary clambake, "Sunshine Cake", which is not enough for balladeer Bing. Still, two Bing films in three weeks in the same slot is a praiseworthy piece of programme planning in my opinion!

Now for a brief mention of 'MY FAVOURITE BRUNETTE', starring Bing's 'ROAD' companions, Bob Hope and Dorothy Lamour. In the best tradition of this period in Hope's cinema career there is a guest appearance by Bing who, in this instance, plays a furiously frustrated State Executioner deprived of legally disposing of the wrongly convicted amateur detective (Bob Hope) who is reprieved at the penultimate moment. The film was one of the 'double-headers' that BBC-2 are currently screening on Saturday nights in their 'Movies Through Midnight' series.

On the 12th August at 11.05 p.m., BBC-2, Philip Jenkinson introduced the six films that are currently being presented in the Tuesday series under the heading of 'THE ALL TALKING, ALL SINGING, ALL DANCING SHOW', one of which features Bing (as announced elsewhere in this issue).

CROSBY SHOPPE

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Please state prices and conditions.

WANTED: Set-price sales lists for publication in 'CROSBY SHOPPE'. Send your lists to the Editor, clearly stating titles, labels, numbers, conditions and prices. Any ICC member can advertise free of charge.

WANTED: "JOIN BING AND SING ALONG" (Warner Brothers WM 4021). Please state price and condition. Write to the EDITOR.

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02492 Basin Street blues/Bob White. VG/VG-. 20p
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03313 Deep in the heart of Texas/Blues in the night. E-. 25p
03321 Moonlight cocktail/I don't want to walk without you. E-. 25p
03636 In the land of beginning again/Aren't you glas you're you. E. 25p
03703 People will say we're in love/Oh! What a beautiful morning. E. 25p
03802 Smile right back at the sun/My heart is a hobo. VG/VG-. 20p
03813 South America, take it away/Feudin' and fightin'. E-. 25p
05000 By the light of the silvery moon/Beautiful dreamer. E. 25p

12":- Bruns.0134 Pennies from heaven. E. 30p
Col.9459 La Paloma/La Golondrina. VG/E. 30p

FOR SALE: Nearly 80 Bing Crosby LP's, many of which are scarce collectors' items. More details on request. Phil Clarke, 69 Walden Road, Stamshaw, Portsmouth, Hants.

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BISHOP'S BENCH ...sit a spell...more from the pen of BERT BISHOP

Probably most of us at some time have scanned the discographical data relating to Bing in order to ascertain whether he has made any recordings on our birthdays. Not everyone can be lucky in that respect, but in my own case I discovered that the three numbers that he cut with Eddie Condon and his Orchestra (all in 1946) did qualify for me. As a result of this I have had an extra interest in and affection for "Blue", "After You've Gone" and "Personality". I was a little saddened, therefore, to read of Eddie Condon's death recently. As a true jazzman, though quite unpretentious concerning his creativity, his recordings with Bing illustrate, primarily, the Dixieland aspect of his wide-ranging musicianship. They may be heard on the albums 'BING AND THE DIXIELAND BANDS' and 'ACCENTUATE THE POSITIVE' (BING-9 in the 15-disc Brunswick series).

Whilst it is not my intention to make this an obituary column it would be unseemly to ignore the premature passing of Donald Peers. He has recently been heard in the 14 week radio series on Bing for whom he had great regard. He enjoyed passing success in the 'fifties' and his signature tune, "By A Babbling Brook", will remain as his tuneful memorial.

BING CROSBY PHOTO OF THE MONTH CLUB: An announcement concerning this New York company's candid picture offer was made in the June issue of "BING". Having made some enquiries I elicited the following further information:
Send £1 (in cash) for two pictures each month.
Send £2 (in cash) for four pictures each month.
Send £3 (in cash) for six pictures, every two months. (You will receive three each of two different prints).
The pound note system is suggested to avoid the cost of International Money Orders. The company can convert the bank notes. Prints are posted air mail with stiff cardboard support.

The address of the company that supplies the photos' is Candid Movie Star Gallery, 228 E. 10th Street, New York City, NY 10003, U.S.A. I've done nothing more than to make this initial enquiry so I cannot vouch for the integrity of the company. If any member has had dealings with them, we would be pleased to hear.

One final comment for this quarter....it has occurred to me that the winner of the ICC singing competition really ought to be awarded the boo-boo-booby prize! (No comment! - EDITOR).

BING TOPICS FROM HULL ....OR HIGH WATER!

BY
ALF FARROW.

I was going to start with a tale of woe but events have turned the woe into a tale of joy! The record pamphlet issued by Decca a few months ago listed as available the album "BING AND THE DIXIELAND BANDS" (Ace of Hearts AH 31). I'd wanted this record so long I went to my record shop and ordered it. However, after a few days I received word that the aforementioned album was deleted from the list! I requested a second attempt to obtain it but met with the same result! This was going to be the tale of woe, but...wait! I went into the shop a few days later and lo! and behold, there - large as life - was the sleeve of BING AND THE DIXIELAND BANDS. My manager friend called out to me: "Don't touch them...I've kept one aside for you!" And that is how I eventually came to obtain my copy of this disc. But wait, my friends...I didn't notice until I returned home that the LP was a "Coral" issue! And I thought that my persistence with the ordering action was the reason! Well, we live and learn, don't we? "Coral" came through again and I for one am very grateful to them for giving us the opportunity to augment our collections with microgroove. I sincerely hope that there are some more in the pipe-line.

If any of you like to hear Bing numbers sung or played by other artists, groups or orchestras, then you'll be interested in an LP by Ray Coniff's Singers with guitar and rhythm accompaniment. It is an Hawaiian selection and it contains numbers such as "The Hukilau Song", "To You, Sweet, Aloha", "Beyond the Reef", "The Hawaiian Wedding Song" and "Sweet Leilani"....in my opinion it is a great album. And a "budget" one as regards price.

As I have said before, I listen to Bing numbers performed by a variety of artists in various radio programmes, and "Sing Something Simple" on BBC Radio-2 at 7 pm on Sunday evenings always comes up with some very likeable versions of Bing's "oldies". Max Bygraves recently sang "If I Had My Way" in his Sunday programme at 2.30pm and he mentioned Bing before commencing the song. It seems ages since we were all listening at 2.30 to someone else's life story...now I wonder who that could have been?

Teddy Johnson "aired" Bing a couple of times in his Radio-2 programme recently and I say again that Bing will never be forgotten because of the depth of his personality on popular (not "pop") music of the last 50 years.

I am just listening to "Sweet Hawaiian Chimes" at the moment and I think it is just as beautiful as "Sweet Leilani" or any other of his Hawaiian numbers. And the next item is "You Are My Heart's Delight", sung on my tape by Richard Tauber in German. And Bing can be paired with this song as well, can't he? Most amazin'!

I have yet to find someone to "pair" with Bing and Frances Langford on "Gypsy Love Song" which, as many of you will know, is a long-time favourite of mine...in fact, I consider this recording to be the finest in Bing's entire output!

All the old words, explanations and theories will come now that "Tie A Yellow Ribbon" and "It's Not Where You Start" has been issued by Pye on the Daybreak label. A single nor worse than the Basie single for my money. Not a world-beater, I would say, but no matter....Bing can still knock out a tune and do battle with a noisy "Dixieland" band!

And don't let me hear anyone say that they can't understand every word...the balance is an improvement on previous sessions. As I said just now, its now a world-beater but with a little nudge from Bing Crosby and a sly wink...and a "I'm not finished yet, maties!"

And so, as I watch the Test Match in-between sentences, I come to the close of yet another BING TOPICS FROM HULL - and say Cheers! for now.

* *

"GOLDEN YEARS" is edited by the ICC's secretary, REG BRISTO, and is considered by many to be the finest magazine in its field, covering every aspect of the "golden era" of mainly dance-band topics. Write to Reg for further information - or 25p for sample!

DO I HEAR YOU SAYING? The Editor's Postbag.

ARTHUR HOLMES (Middlesex) writes: The June issue of "BING" was waiting for me when I returned from holiday and it is still as good as ever - packed with information and excellent articles, and as interesting and readable as always. I was most pleased and grateful to find that Reg had included in his 'chat' my last letter to him, and I wish to thank him for allowing yours truly to contribute to the finest and most informative magazine of all. I understand you are taking reservations for the "Mini-Discography", and I shall be grateful if you will place my name on the list.

JIM CASSIDY (Lancashire) writes: I was pleased to find a copy of "BING" waiting for me when I came home from holiday. Nice to catch up with all the latest news on the Crosby scene, and pleased to hear that more 'Coral' issues may be on the way. The first five were fabulous and a great boost to anybody's collection. I'm sorry to hear that your LP project has been temporarily 'grounded' for we can all use more Crosby material, especially the older and more rare songs. When I started buying Bing records at the tender age of 16, the amount of pocket money available meant that I had to be very selective in choice and of course I had to say 'no' to many songs that I would jump at today! Looking through the "A TO Z", there are many songs that I've never heard Bing sing at all, and others that I've heard him sing but I don't own. There must be many more people like me, and if it is possible it should be the ultimate aim of a society like ours to spread Crosby recordings to members, thus enabling them to enjoy Bing more fully. I would be quite content to own every title that Bing has ever recorded, but that's just a dream, really! However, there is always the chance of picking up the odd record from time to time. In view of the discontinued LP project, I wonder if it would be possible to sell tapes of old and rare records to our members? Surely that wouldn't offend anyone? It would be an extension of what Bob Roberts is doing now. Keith Parkinson lives close enough to enable us to meet quite frequently, and he tells me that Bing has recorded "Tie A Yellow Ribbon" as the 'flip' side to his recent song made specially for the BBC radio series of his life and times. Keith is a great pal and I get lots of information from him, and lots of help too. I'm glad that Bing still continues to make the occasional record - he's still in great form.
(EDITOR's comments: The service operated by Bob Roberts for the ICC has the special sanction of the Crosby Office. Unfortunately, any extension to this service would be ~~illegal~~ in view of the strict laws appertaining to copyrights. These laws apply equally to records and tapes therefore Jim's idea cannot be exploited.)

PETER DIFFLEY (Cheshire) writes: "BING"-30....what a truly splendid issue. Along with the Bard's Master Shallow, I too 'heard the chimes at midnight' and indeed long after, for I read long into the small hours - completely absorbed. The editing is of a professional standard, as also are the contributions - indeed, moreso; professional with the added 'bite' infused by enthusiasm. In addition, the magazine is actually written in ENGLISH, a feat achieved by the rare few of our morning and week-end newspapers. If I had only known that Bert Bishop was to review the BBC 'Bing' series! What an enormous amount of illegible scribbling and listing I would have been saved! And what a fine job he has made of the review! There is no doubt that a tremendous amount of work is involved in producing the magazine, but the amount of pleasure it provides must be a hundredfold that of the work, and we lucky subscribers must all be deeply grateful to all concerned in its production and distribution. You already have my name down for a copy of the LP-ography, and I should also be grateful for a copy of the Mini-Discography, when ready. Regarding the club LP, again, you have my name down, and I should be quite happy with either tape or disc, whichever is most convenient to produce. For preference, I would say disc, but will accept either, gratefully. Finally, if ever you come across back numbers of "BING" for sale, I would be very glad to buy. As issue 29 was my first sight of this landmark of literature, I shall avidly sieze issues 1 to 28 should any member write to

you regarding disposal (highly unlikely). Reg Bristo informed me that there are no back numbers available, but one never knows - some poor misguided wretch may fall by the wayside and transfer his enthusiasm to rare birdson recordings of Ludwig Koch! With renewed thanks for providing such fascinating reading, may I conclude by saying what a delightful bonus the photograph of Bing and the Decca brochure proved to be. Very thoughtful of someone to enclose them with the last issue.

MICHAEL CRAMPTON (Leeds) writes: I must be the only member of the ICC who has not seen or heard the Christmas "PARKINSON SHOW", and judging by the response, I've certainly missed something! The BBC radio series has proved to be a very fine tribute to Bing, and as the years go by the programmes will provide many happy hours of wonderful listening.
(Editor's comment: You aren't alone, Michael! Richard Lillico, one of our Northumberland members, also missed the "PARKINSON SHOW"!)

ERNIE FINN (Lancashire) writes: I certainly enjoy BING magazine, and anything Bing does is OK by me. I've been a Bing enthusiast since the age of about 11 and I'm now 52. He is still No. 1 in my Hit Parade. I used to subscribe to the "CROSBY POST" back in 1956, and only recently have I re-joined the ICC. You lads that compile the magazine do a first class job....don't think it doesn't go unnoticed. I would sooner read BING than anything else printed, apart from his record sleeves, of course!

RALPH GIBBONS (Hants) writes: No doubt, like me, a lot of Bing fans would like to visit him at his home in California, and with this in mind I have made a few tentative inquiries re. chartering an aircraft. If we could secure about 200 firm bookings, the fare would be around £75 per head, although this has yet to be confirmed. Do you think this idea would be well received? I for one have always wanted to meet him in person and I'm sure most of his admirers would, also. Is it worth testing the reaction of members via the magazine?
Editor's comment: Nothing is to be lost by publishing Ralph's idea, and we invite members' opinions on this matter. Ralph should find our next letter of considerable interest.

FRANK MURPHY (Northumberland) writes: I thoroughly enjoyed the contents of the last issue...its good to be able to sit back and enjoy the magazine after so many years of hard work at the "controls". I was especially pleased to read Bert Bishop's coverage of the radio series...its laudable that he went to such lengths. Regarding your letter from Ralph Gibbons, you might be interested to learn that next year I am visiting the States in the company of John Maugham - around next July we'll be off for a trip of a lifetime, visiting Bing's home and offices as well as meeting many members of the staff. I've recently heard from my good friend in Spokane, Don Denney, that he hopes we'll visit him and look over the Crosby Library. I hope we can fit this in during our trip and of course I'm taking my movie camera along to capture some great film for showing to ICC members on our return to the UK. Who knows, I might even get to join Bing in a little soft-shoe-shuffle on his front doorstep!
I've arranged to do a 12-week, 15-minutes, "BING SINGS" programme for Radio Tyneside Hospital Broadcasts, commencing the Saturday before the football season commences - should be quite a good plug for the Maestro. Local pals John Maugham and Billy Bell are not too impressed with Bing's "Its Not Where You Start", although I don't think its all that bad. However, I think Leslie Gaylor hits the nail on the head when he suggests that its the old fault of too loud a backing, and its a pity that so many good Bing records have suffered from this during recent years. I'm looking forward to hearing the "flip" side - this is a good, catchy, song and could be a much better recording - but with "Dawn" and Perry Como catching most of the available sales, its doubtful if we'll see it getting much reaction.

EDWARD HALE (London) writes: I wonder if you are aware that when Bing was in Ireland some while ago he went along to a childrens' hospital, giving them toys and a sum of cash for a new wing to be built...what a man! I hope that more members consider entering the ICC competition.
(EDITOR'S comment: Edward is one of only 3 members who have sent in a tape, I am therefore extending the closing date until November 1st. See page 12.

CROSBYOGRAPHY

Discographical Research conducted by KEN GRAY

The following is a list of all Bing Crosby masters owned now by Columbia which have never been re-issued on LP in any form. I have included master numbers and recording dates and accompaniment in some cases. Excluded from this first list are alternate takes that have never been re-issued on LP, chorus numbers on which Bing's presence has been considered doubtful and difficult to ascertain aurally, and masters that have never been issued at all, either on 78's or otherwise.

21 May.'28 Evening star (W146250-6)
19 Jun.'28 That's grandma (Rhythm Boys) (W146344-6)
25 Jan.'29 I'm crazy over you (Sam Lanin Orch.) (W401555-B)
7 Mar.'29 My Angeline (W147751-11)
25 Apr.'29 Little pal (W148184-8)
4 May.'29 Orange blossom time (W148423-4)
16 May.'29 Your mother and mine (W148422-8)
13 Sep.'29 Waiting at the end of the road (W148986-8)
(unless otherwise indicated, all of the above are with Paul Whiteman's Orchestra)
21 Dec.'31 I found you (E37525-A)
(It is unclear whether this rare track is owned by Columbia or Decca)
16 Feb.'32 Starlight (B11291-A)
23 Feb.'32 Love, you funny thing (B11330-A)
8 Mar.'32 Shadows on the window (B11417-B)
15 Mar.'32 You're still in my heart (B11481-A)
23 Apr.'32 Waltzing in a dream (Isham Jones Orch.) (JC 8593-A)
23 Apr.'32 Happy-go-lucky-you (Isham Jones Orch.) (JC 8594-A)
24 Apr.'32 Lazy day (Isham Jones Orch.) (JC 8596-B)
24 Apr.'32 Let's try again (Isham Jones Orch.) (JC 8597-A)
25 May.'32 With summer coming on (JC 8636-1)
26 May.'32 Love me tonight (Isham Jones Orch.) (JC 8640-1)
25 Oct.'32 Linger a little longer in the twilight (B12500-A)
25 Oct.'32 We're a couple of soldiers (B12501-A)
(Take B of this song is the familiar 'fluff' version that exists in many collections on tape)
28 Oct.'32 I'll follow you (B12519-A)
4 Nov.'32 Someday we'll meet again (B12531-A)
9 Dec.'32 It's within your power (B12707-A)
9 Jan.'33 I'm playing with fire (B12856-A)
9 Jan.'33 Try a little tenderness (B12857-A)
12 Jan.'33 Young and healthy (Guy Lombardo Orch.) (B12888-A and B12888-B)
12 Jan.'33 You're beautiful tonight my dear (Lombardo) (B12889-A)
9 Feb.'33 What do I care, it's home (B13043-A)
9 Feb.'33 You've got me crying again (B13044-A)
9 Jun.'33 My love (B 780-A)
13 Jun.'33 Shadow waltz (B 794-A)
27 Sep.'33 Home on the range (LA 22-A)
11 Dec.'33 Let's spend an evening at home (LA 90-A)
10 Mar.'34 Little Dutch mill (LA 144-A)
10 Mar.'34 Shadows of love (LA 145-A)
5 Jul.'34 Give me a heart to sing to (LA 184-A and LA 184-C)

(Amendment: Delete "Waiting at the end of the road" from the above list. This has now been re-issued on Italian 'RARETONE' LP, RTR 24008)

The following is a list of alternate takes that have never been issued on LP in any form but were issued commercially on 78's:

17 May.'28 Constantinople (W146291-3)
15 Mar.'32 Paradise (B11480-B)
14 Oct.'32 A ghost of a chance (B12474-A)

12 Jan.'33 You're getting to be a habit with me (Lombardo) (B12887-A)
9 Jun.'33 I've got to pass your house (B 782-A)
13 Jun.'33 Blue prelude (B 791-A)
13 Jun.'33 Learn to croon (B 793-B)
27 Aug.'33 Black moonlight (LA 4-B)
22 Oct.'33 Temptation (LA 69-B)

The following is a list of chorus numbers never issued on LP on which Bing's presence is almost impossible to detect or is considered doubtful. The Columbia recording sheets would give more detailed information on this:

12 May.'29 La golondrina (Whiteman Orch.) (W98534-3) 12" disc
21 May.'29 La paloma (Whiteman Orch.) (W98533-6) 12" disc
17 Jun.'29 Georgie Porgie (Whiteman Orch.) (W146543-3)
17 Jun.'29 Lonesome in the moonlight (Whiteman Orch.) (W146546-3)
19 Sep.'29 Christmas Melodies - Pt.1 (Whiteman Orch.) (W98585-3) 12" disc
19 Sep.'29 Christmas Melodies - Pt.2 (Whiteman Orch.) (W98586-3) 12" disc
22 Dec.'29 Let's do it (Whiteman Orch.) (W147536-5)

The following is a list of masters that have never been issued or released on either 78 or LP and their present existance is considered highly doubtful. Test pressings may be impossible to locate if Columbia do not possess them in their vaults.

18 Oct.'26 Don't somebody need somebody (W142786)
23 May.'30 Everything's agreed upon (W149841)
20 Jan.'28 From Monday on (Frankie Trumbauer Orch.) (W400033-A)

The following is a list of songs that, while once issued on LP, have not been readily available on LP for some time in the stores, or have only been issued on obscure or pirate LP's that are difficult to obtain:

18 Oct.'26 I've got the girl (W142785-3) - Bing's first record (issued on an LP set entitled "Bing Crosby - For Collectors Only"; a non-commercial album which is still available in New York stores priced at $50.00 - about £25!)
29 Feb.'32 Shine (B11376-A) - with the Mills Brothers (issued on a 10" Columbia LP "Crosby Classics" CL 6027 - long deleted; and on the recent German Historia LP, H-622)
28 Oct.'32 Let's put out the lights (B12510-A) (issued on a 10" Columbia LP, CL 6105 - long deleted)
26 Jan.'33 My honey's lovin' arms (B12992-A) - with the Mills Brothers (issued only on the recent German Historia LP, H-622)
14 Mar.'33 Stay on the right side of the road (B13150-B) - with Dorsey Bros. (never issued on 78; issued on non-commercial album, IAJRC No.2)
14 Mar.'33 Here is my heart (B13151-A) (never issued on 78; issued on very rare and deleted LP entitled "The Boy Friends", Harmony HL 7147)
9 Jun.'33 I've got to pass your house (B 782-B) (issued on a 10" Columbia LP, CL 6105 - long deleted)
27 Sep.'33 The last round-up (LA 20-A) (issued on a 10" Columbia LP, CL 2502 - long deleted)
13 Mar.'34 Ridin' around in the rain (LA 147-A) (issued on a 10" Columbia LP, CL 2502 - long deleted)

In compiling the above information, I have completely omitted any reference to masters not owned by Columbia. In view of the constant re-issue of various masters on new LP releases, the information published above is only applicable at the time of 'going to press'.

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* BIOGRAPH RECORDS are now the legal holders of the early Columbia masters *
* detailed in this listing, and a special series of LP's are being planned *
* with the co-operation of the American Club Crosby. See future issues of *
* "BING" for full details. *
****

CELLULOID CROSBY

by KEITH PARKINSON (The ICC's own "Philip Jenkinson"!)

The people that have seen the Universal film "KING OF JAZZ" in this country in recent years have been few in number. The National Film Theatre has shown the film and there have also been private screenings in London but with the exception of the BBC's special showing of this film on September 18th, I do not know of the film having been re-released for public showing since its original distribution. "KING OF JAZZ" is important because it was a minor showcase for Bing Crosby at a time when he was becoming recognised for his vocal style on disc with the Paul Whiteman Orchestra. The film's credits mention the Rhythm Boys but Bing is not named.

John Murray Anderson was the film's director. He is long since forgotten even though his assignment to "KING OF JAZZ" by Universal must have been prestigious because not only was it a lengthy spectacular revue by 1930's standards, it was also filmed entirely in Technicolor. Perhaps I should explain that the colour process then used does not resemble the present day Technicolor. The system used in "KING OF JAZZ" was a two colour red and green process, which had been in use since 1918. The effect resembles the cheap cinecolor films which were shown in the late 1940's. In fact, it was not until 1932 that three colour Technicolor was used, when a Walt Disney cartoon called "Flowers And Trees" put it to good effect. In 1935, "Becky Sharp" became the first feature film made entirely in colour, some five years after "KING OF JAZZ".

Whilst dwelling on the importance of "KING OF JAZZ" as a film, it is worth mentioning that Columbia Records in the USA thought the move sufficiently important to release six selections of music from the film by Paul Whiteman and his Orchestra. Of these discs, two were put on sale simultaneously (Columbia catalogue numbers 2163-D and 2164-D) whilst 2170-D followed closely on the heels of the other two. Bing was heard as one of the Rhythm Boys on three of the sides whilst "Song of the dawn" allowed for some solo vocalising.

"Song of the dawn" is the subject of an oft told tale. It was not sung by Bing in the film itself - John Boles took vocal honours - although it was originally intended that Bing should take the song in a minor showcase spot as a solo performer in the movie. As it happened, Bing was serving a six week jail sentence following prosecution for reckless driving and suspicion of drinking when "Song of the dawn" was recorded, with John Boles substituting for Bing. In his autobiography "Call Me Lucky" Bing overlooks the fact that he recorded the song commercially. "My crooning style wouldn't have been very good for such a number", he says with typical modesty, whereas his recording of the song with the Whiteman Orchestra on disc is highly listenable.

"KING OF JAZZ" was unquestionably the most expensive musical in Hollywood history at the time it was made. To start with, no script was immediately available so that although Whiteman was being paid a salary for waiting, he also picked up money on the side playing night clubs. When John Murray Anderson was brought from New York during pre-production he went to work with a squad of labourers digging massive holes which housed revolving stages. Producer Carl Laemmle was full of admiration until he asked why they were to revolve. Anderson replied that it was so the audience could see everybody on the stage - he was unaware that the cameras could move around the stages so he had spent several hundred thousand dollars to enable the stages to move around the cameras. More expense was involved when the negative of the nearly completed film was totally destroyed and it all had to be re-shot.

Contemporary criticism of "KING OF JAZZ" was favourable. The April, 1930 issue of "Cinema" had this to say about the film:

> "The opening sounds like extravagance of the 1930 kind. It is a 'Fable in Jazz', a coloured, animated cartoon in an African setting, with lions and cannibals and what-not, and Paul Whiteman. It tells the tale of how Whiteman came to be known and crowned King Of Jazz.
>
> "More like the sort of thing one ordinarily finds in reviews is 'The Bridal Veil', a bride-of-all-ages bit of fantasy, but the size of the veil alone should make it extraordinary, the biggest and most gorgeous veil ever

constructed....then there is the "Song of the dawn" number with 500 cowboys galloping through the waves from the depths of the ocean, up a sandy beach and into the face of the rising sun."

Certainly "KING OF JAZZ" is too good a film to be denied jazz, popular music or film buffs. Make a point of watching it on September 18th. Although it won't make it in the top ratings, to some people it will justify the cost of a licence fee!

CHANGE OF ADDRESS - Keith Parkinson wishes us to announce that he has now moved to the following address: 55 Long Ridge, Rastrick, Brighouse, Yorks. HD6 3RZ.

BING WRITES TO NORMAN TOOGOOD

When the BBC series on Bing's life and times came to an end, I wrote to Bing telling him how enjoyable the programmes had been. I have since received the following reply:-

August 7, 1973

Dear Norman:

Many thanks for your letter of July 8th.

I'm very happy to hear the series went over well, and also that you liked the song, "It's Not Where You Start". I believe it is due to be released shortly.

Hope this finds you in good health and spirits.

Warmest Best Wishes,
(signed) Bing
Bing Crosby.

****
* A TAPE WILL SHORTLY BE MADE AVAILABLE *
* TO ICC MEMBERS OF A SELECTION OF BING'S *
* RECORDED MESSAGES TO THE ICC, TOGETHER *
* WITH OTHER ITEMS OF EXCEPTIONAL INTEREST. *
****

This tape will take the place of the LP issues which have been the subject of discussion in recent months. We hope to feature an article elsewhere in this issue, explaining why it has not been possible to proceed with the LP's, and how copyright laws affect the ICC. The December issue of "BING" will include full details of the tape which promises to be a 'must'!

BARRIE ANDERTON (70 Southcote Road, Boscombe, Bournemouth) has re-printed the book entitled "MISTAH JOLSON" written by Al's brother, Harry Jolson. Copies are available at £2.50 each, ($8.00 to Stateside members) including postage.

It appears that we have, inadvertently, given the impression that there is a desire among the ICC's new 'management' to be forgetful of the tremendous work done in so many directions by veterans of the movement. Nothing could be more grotesquely inaccurate. The very intricacies of Crosbyana (particularly in recording and 'take' aspects) often means that long-held beliefs are one day found to be inaccurate. At the same time, newer collectors can make equally incorrect assumptions. That is all part of the fascination of our hobby. It is just as absurd for 'veterans' to take offence at the work of newer members, as it is for newer members to attempt to ignore or decry the work done in the past. (EDITOR)

MY ROAD TO BING

by EDWARD T. HALE

I was an early starter on the Crosby road, for at the age of 12 years I was taken by my Mother (herself an enthusiast) to see my first Crosby film. This, incidentally, was also the first of the ROAD films - ROAD TO SINGAPORE - and from the opening happy strains of "Sweet Potato Piper", the Crosby magic cast over me a spell from which, I am happy to say, I have yet to recover. Indeed, I do not believe anyone ever recovers from the Crosby spell. All that fortunate fraternity lucky enough to have been touched with the magic wand, have received a rare gift from the Gods and been sentenced to a lifetime of enjoyment.

Certainly that first encounter sent me careering down the Crosby road, avid for all the records I could acquire, and here I met my first rebuff - acute lack of Capital. As a youngster of 12 I was ill endowed with the necessary, and I used to scour junk shops and market stalls for cheap second hand records. All my pocket money was spent in this way although my first Bing record was a present from my Mother - "Shoeshine Boy" - donated as a tribute to the many hours I spent cleaning and polishing my shoes for the many choir sessions I attended.

I was desperate to obtain the SINGAPORE numbers, but as the film was a new release there was no chance of picking up second hand recordings, and I recall an amusing incident when I finally called into a 'new' record shop and asked the manager if he could supply the records on a hire purchase basis, with a deposit of 5/-. He was kind and generous, and offered me the records for my 5/- PLUS a few week-ends helping him in the shop. Either he was impressed by my addressing him as 'Sir', or, with wartime staff shortages he was prepared to grasp at the most unlikely source for brewing tea and running errands. However, I intimated that parental approval would be needed, and he immediately gave me a letter to my Mother, together with the records.

To my delight, Mother assented, provided that my schoolwork and choir practise did not suffer, and all that week our windows rattled and danced to the tune of "Sweet Potato Piper", and our curtains swayed to the strains of "Too Romantic".

And now, lightly leaping over the next four years, I come to the greatest thrill on my Crosby road: a landmark that towers like Canterbury Cathedral over a dilapidated beach hut....

It was in the August of 1944 and I was strolling through Soho with a friend when we saw a huge crowd gathered outside a restaurant. Fearing some catastrophe - for the VI rocket raids were then in full swing - we hurried to the throng and when we discovered the reason for the gathering there was a muffled thud and a swish as my heart collided with the roof of my head, then slowly subsided to its rightful place....BING CROSBY WAS IN THE RESTAURANT!

Apparently he had been entertaining troops in London and had been followed from a stage show by this excited throng, each and every one of them immensely excited and desperately keen to see and hear this unique personality. In wartime conditions, with VI rockets apt to whistle down at a moments notice, there was obvious danger in such a gathering, but no one heeded the appeals of police and wardens; the only thing that could move that crowd was Bing himself, and sure enough he eventually appeared on the balcony.

There was a momentary hush followed by a storm of cheering and shouting - dozens of differemt songs being called for - and finally Bing held up a hand and asked the crowd, for safety's sake, would they disperse if he sang them a song? He then casually perched himself on the balcony, and, to a now silent and enthralled crowd, sang "Pennies From Heaven".

I was too young at the time to grasp the full import of the war, but looking back after some 30 years I can see now that for those present the war itself stood still; for those few precious minutes they were released from the deadly battle and brought promise of better things to come - the simple happiness of ordinary everyday things under a peaceful sky. That is what the voice and presence of Bing Crosby meant to those people at that particular time.

An unforgettable experience for all those lucky enough to have been there.

And so the present. My enthusiasm is unabated, even driving me to an outbreak of verse (As Hilaire Belloc has it, 'Much in the style of Milton - only worse'). Readers of the Christmas 1972 issue of "BING" may recall my effort 'LUCKY STAR' which slid past the defensive fingers of the Editor, to appear on page 39. I sent a copy of this verse to Bing and was truly delighted to receive from his gracious lady, Kathy, a letter of thanks. A kindness typical of the Crosby household and another possession for me to treasure.

Finally, having been an enthusiastic singer from early childhood, I have now taken to singing songs the Crosby way, imitating the Master's inflection and phrasing and recording the results on tape. An amusing pastime but, regretfully, producing (as yet!) nothing to cause concern to the Crosby clan.

Still, 'Hope springs eternal....' which happy reflection leads me to lay down the pen for the more enjoyable pastime of listening to Bing.

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STILL 'GOING HIS WAY'

by JAN HODENFIELD (from an article published in the American press)

Bing Crosby is one of those people who, like the Pope or Mick Jagger, if you are given the chance to meet them, you do, right? Because, if nothing else, you'll have something to contribute if anyone ever wonders aloud what they're really like. Well, Bing Crosby is exactly what you thought he'd be like, if you thought about it at all, only older. Eyes so amazingly blue that you overlook, literally, the heavy bags below; that blondish toupee with that little wave which no longer even pretends to have anything to do with the accompanying fringe; and a sly, drawling charm that is based on courtly politeness and elaborately punch-lined anecdote.

Why does he think so many people have responded to that personality for so long?....

"I've never been able to find a sensible answer to that" he says while serenely pushing at his front teeth with his tongue, "I guess I'm just too lazy or lethargic to put on a lot of side, to be pompous, so I think most people think I'm just one of the fellows and they're pleased to see someone like that doing well. I don't think I sing all that well, I'm certainly not a great actor - I've always played myself, Bing Crosby - I think they just relate to somebody they know down the block who sings a little and happened to get a break. I certainly don't work too hard. Last year I figured I only worked 85 days out of 365. A little television, two or three specials a year, a sports show, some golf commentary, charities, radio commercials - it gives me time to go travelling every year to Africa, Scotland, England."

Last spring, an album he recorded with Count Basie was released and, says Crosby, after 300 million records sold, it may be his last.

"Every once in a while they come to me to make a record, but I haven't been yielding, because they'd just be wasting their money paying orchestra and recording costs".

Not that he intends to retire from show business "as long as I feel well. I still get a big kick when I go to Hollywood and see all the guys in the band I've known for years", and for that matter, he just won a $500 bet from Frank Sinatra that the younger crooner wouldn't stay retired. "That was a cinch", he says of the wager, "He had to lick his wounds for a while, but he had to come back because he's got to have action".

As for Bob Hope, they don't see a lot of each other these days, "but we always talk on the telephone, telling new jokes, always dirty ones", and they shared the hope of doing the movie version of "The Sunshine Boys" until they were turned down by playwright Neil Simon because he decided, says Crosby, "we weren't Jewish enough!" As well, he would have liked to have played the part in "Forty Carats" that went to Gene Kelly and, he says, has long had a hankering to do a movie musical about Ben Franklin.

Although he professes disinterest in being an institution - "I shrink from that....if a grocery store lasts 50 years it's an institution" - wouldn't he miss what goes with that elevation?

"Ah, I sure would", he says with one of those ruefully crooked Bing Crosby grins, "this is my 50th year earning money in show business".

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UNISSUED/REJECTED TITLE LISTING

Special ICC feature.

This listing presents, in alphabetical sequence, all titles recorded by Bing which for various reasons have either remained unissued or have been rejected. It is inevitable that certain titles will eventually be made commercially available and in that eventuality, amendments to this listing should be made accordingly. In contrast to "THE A TO Z OF BING CROSBY", this listing omits all vocal and musical accompaniment, but alternatively provides matrix numbers and full recording dates where known. An asterisk preceding a title denotes a 'rejected' recording.

*A blues serenade (DLA 1311-)	8 Jul.'38
A bundle of old love letters (W149158)	18 Oct.'29
A door will open (L 3954)	6 Sep.'45
*A gal in Calico (L 4134)	22 Mar.'46
A hundred and sixty acres (L 4676-B)	17 Dec.'47
A nightingale sang in Berkeley Square (DLA 2287-B)	20 Dec.'40
A nightingale sang in Berkeley Square (DLA 2287-C)	20 Dec.'40
A pretty girl is like a melody	Jun.'62
All alone	Jun.'62
An old fashioned Christmas (DL 187)	Sep.'71
*Ave Maria (L 3816)	25 Apr.'45
*Baia (L 3731)	28 Jan.'45
*Between 18th.and 19th.on Chestnut Street (DLA 1910-)	15 Dec.'39
Blame it on my youth (B 2094)	Dec.'34
Blueberry hill	Jun.'62
Carry me back to old Virginny (W91791-1)	Sep,'29
C'est si bon (Several 'takes')	15 Oct.'60
Ciribiribin (DLA 66632-B)	20 Sep.'39
*Close as pages in a book (L 3748)	3 Mar.'45
Clouds (B 2096)	Dec.'34
Corrine Corrina (DLA 311-A)	24 Mar.'36
Darling, je vous aime beaucoup (DLA 2540-B)	14 Jul.'41
Day dreaming (DLA 2539-B)	14 Jul.'41
Dolores (DLA 2290-C)	23 Dec.'40
Don't let a good thing get away	31 Oct.'67
Don't let that moon get away (DLA 1296-A)	23 May.'38
Don't somebody need somebody (W142786)	18 Oct.'26
Empty saddles (DLA 436-C)	14 Jul.'36
Evening star (W146250)	13 May.'28
Everything's agreed upon (W149841)	23 May.'30
From Monday on (W400033-A)	20 Jan.'28
Golden earings (L 4604-A)	3 Dec.'47
Happy birthday - Auld lang syne (L 4399-A)	28 Mar.'47
*Happy happy happy wedding day (L 3887)	3 Jul.'45
*Hasta manana (L 3734)	28 Jan.'45
Here ends the rainbow (L 5818-A)	5 Sep.'50
*Home sweet home (L 3815)	25 Apr.'45
*How the time can fly (LA 1044)	12 Jun.'31
I couldn't care less (RHC046130)	6 Mar.'59
I don't want to walk without you (DLA 2859-A)	27 Jan.'42
I found you (E 37525-B)	21 Dec.'31
I only want a buddy, not a sweetheart (DLA 2313-B)	30 Dec.'40
*I promise you (L 3680)	4 Dec.'44
I'd rather cry over you (W146320)	22 May,'28
If I didn't care	Jun.'62
If I had a hammer (DL 279)	Mar.'72
*I'll be seeing you (L 3315)	11 Feb.'44

I'm coming Virginia (A38135-1)	3 Mar.'27
I'm coming Virginia (A38135-2)	3 Mar.'27
I'm coming Virginia (A38135-3)	3 Mar.'27
I'm coming Virginia (A38135-4)	3 Mar.'27
I'm hummin', I'm whistlin', I'm singin' (LA 181-B)	5 Jul.'34
In the shade of the old apple tree	Jun.'62
It was the dawn of love (A43663-1)	22 Apr.'28
It was the dawn of love (A43663-3)	22 Apr.'28
*Jamboree Jones (L 5389)	14 Feb.'50
*Jingle bells (L 3199-)	27 Sep.'43
La paloma (W98533)	12 May.'28
Let me love you tonight (DLA 2518-A)	8 Jul.'41
Let me love you tonight (DLA 2518-C)	8 Jul.'41
Let's do it (W147536)	14 Dec.'28
Lights out 'til reveille (DLA 2439-B)	14 Jun.'41
Little pal (W148184)	5 Apr.'29
Live a little	31 Oct.'67
Longin' (DLA 2997-A)	27 May.'42
Look for the silver lining	Jun.'62
Love me tonight (JC 8640-2)	26 May.'32
Lullaby (DLA 2399-B)	23 May.'41
Lullaby of Broadway (B 2095)	Dec.'34
Makin' whoopee! (W147540)	11 Dec.'28
Melancholie (Several 'takes')	15 Oct.'60
Mighty lak' a rose (W73214-A)	4 Dec.'45
Missouri waltz (A38392)	6 May.'27
Moonlight and roses (W91790-1)	Sep.'29
*More and more (L 3681)	4 Dec.'44
Morgan (Several 'takes')	15 Oct.'60
My Angeline (W147751-)	11 Jan.'29
My Angeline (W147751-)	28 Feb.'29
*My baby said yes (L 3478-A)	26 Jul.'44
My bonnie lies over the ocean	Jun.'62
My pet (A43662-3)	22 Apr.'28
Now can I leave thee	Jun.'62
Now the day is o'er	Jun.'62
*Oh, but I do (L 4133)	22 Mar.'46
Oh, you crazy moon (L 4729-A)	24 Dec.'47
Ol' man river (DLA 2538-B)	14 Jul.'41
Ol' man river (DLA 2538-C)	14 Jul.'41
Old black Joe (W91791-1)	Sep.'29
Ole faithful (B 2093)	Dec.'34
Only a bird in a gilded cage	Jun.'62
Pale moon (DLA 2291-C)	23 Dec.'40
Please (SF 11-AA)	16 Sep.'32
Pretty lips (W37286)	22 Dec.'26
Put on your old grey bonnet	Jun.'62
Remember	Jun.'62
Ridin' down the canyon (DLA 2516-B)	8 Jul.'41
Robins and roses (DLA 326)	29 Mar.'36
Roll on silver moon	Jun.'62
Say it with music	Jun.'62
Say one for me (RHC046128)	6 Mar.'59
Siboney (L 3733)	28 Jan.'45
Sidewalks of New York	Jun.'62
So in love (L 4856-B)	4 Jan.'49
So do I (DLA 579-B)	17 Aug.'36
So the bluebirds and the blackbirds (W147888)	25 Jan.'29
*Spring fever (L 6660)	21 Feb.'52
*Sweet is the word for you (DLA 742-)	5 Mar.'37

Sweethearts (DLA 1607-A)	2 Dec.'38
Swing low, sweet chariot (DLA 1290-A)	25 Apr.'38
'Tain't so, honey, 'tain't so (W146316-)	21 May.'28
'Tain't so, honey, 'tain't so (W146316-)	23 May.'28
'Tain't so, honey, 'tain't so (W146316-)	28 May.'28
That's all I want from you	12 Feb.'68
That's grandma (W146344)	25 May '28
The anniversary waltz (DLA 2540-B)	14 Jul.'41
The anniversary waltz (DLA 2540-C)	14 Jul.'41
The band played on	Jun.'62
The birth of the blues (DLA 2412-B)	26 May.'41
*The dixieland band (L 5388)	14 Feb.'50
The last rose of summer	Jun.'62
The magic window (L 7043-A)	9 Feb.'53
The secret of Christmas (RHC046129)	6 May.'59
Thine alone (DLA 1608-A)	2 Dec.'38
Together	Jun.'62
Tom Dooley	Jun.'62
*Too-ra-loo-ra-loo-ral (L 3800)	18 Apr.'45
Under Paris skies (Several 'takes')	15 Oct.'60
Wa-da-da (W146336)	25 May.'28
Waiting at the end of the road (W148986)	6 Sep.'29
*We're a couple of soldiers (B 12501-)	25 Oct.'32
What'll I do?	Jun.'62
Where the turf meets the surf (DLA 2505-A)	5 Jul.'41
White Christmas (DLA 3009-A)	29 May.'42
Who calls? (DLA 2398-B)	23 May.'41
*Who's sorry now? (L 3919)	17 Aug.'45
Wishing	Jun.'62
*Wrap your troubles in dreams (DLA 1767-C)	9 Jun.'39
You and I (DLA 2400-B)	23 May.'41
You are my sunshine (DLA 2515-B)	8 Jul.'41
*You belong to my heart (L 3732)	28 Jan.'45
*You took advantage of me (L 4449-A)	12 Jun.'47
Your mother and mine (W148422)	4 May.'29
You're the moment of a lifetime (DLA 2517-B)	8 Jul.'41

Note: "An old fashioned Christmas" is an orchestral track only. Bing may overdub at a later date.

The ICC will welcome any additions and amendments to this listing, and all correspondence should be sent to the Editor.

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THE BING CROSBY MINI-DISCOGRAPHY REPRINTED!

An invaluable companion to "THE A TO Z OF BING CROSBY", and recognised as being one of the most useful works of reference currently available to collectors in this country.

A fully revised and up-dated edition is now being prepared and copies will shortly be made available to ICC members. Reservations are now being taken by the Editor.

THE BING CROSBY LP-OGRAPHY AVAILABLE SOON!

Pressure of work and production of the current issue of "BING" has resulted in a slight delay with the appearance of this project. We apologise to all members who are on our reservation file. Early publication now expected.

THE MUIRHEAD REPORT ....RICHARD MUIRHEAD in bonny Scotland!

He keeps coming back like a song - that's Bing, and when he does it in such tremendous form as on his new single "Tie A Yellow Ribbon"/"It's Not Where You Start" (Daybreak DAS 402) - then who can but wonder at this unique man's everlasting talent. Bing Crosby is singing today with all the command, power and thorough professionalism that put him where he is. Through the years, nothing has gone....Bing reigns supreme in popular singing. It's not where you start, it's where you go and what you do. Bing Crosby has worn the crown for four decades and with this disc he shows the world that he's still there at the top!

'RECORD MIRROR' dated August 25th reviews (and very favourably too) the new single. James Hamilton seems to rate its chart potential pretty highly and even goes on to pick it from the week's new releases as a favourable disc for getting 'plugged' in Discoteques!

With September fast approaching (it'll be here when you read this) we are all looking towards St.Andrews and holding the hope that Bing makes an appearance for his tournament. In a letter recently received from him, he seems anxious to try and get across and indeed, plans to. But he points out that other commitments can crop up out of the blue and squash previously made arrangements. I personally think he'll come and only the damnest gremlin would hold him back, I'm sure of that!

In his letter, Bing seems quite pleased with the manner in which the New York Experience is running. Each theatre (the others being at Hawaii and San Francisco) seems to be coming along very well.

The television screens have been very absent of Bing lately and now with the very successful radio series completed (Sunday afternoons will never quite be the same again!) the Crosby Scene on the mass media entertainment fields seems 'kinda flat', but we've been lucky. In all, this year has been a good one for us and it will, I'm sure, be topped if Bing manages to get over for the 'tournie'. I'll be up there if he shows and I might have a chance of meeting some ICC members....look for the guy with all the cameras around his neck and probably clutching a copy of "BING" between his teeth! I'll be wearing the ICC tie, so if you've got one do the same. I hope to see you! Cheers!

"BING" GOES FROM STRENGTH TO STRENGTH ....a word of thanks.

The constant growth of the ICC's membership has resulted in a greater scope of comment and opinion within our quarterly journal. Readers letters reveal that "BING" has reached a standard that seemed a long way off when we experienced our change in 'management' about three years ago, and today we are proud to know that the magazine is now recognised as being the finest in its field. We wish to convey our thanks and appreciation to the many people who have contributed greatly in the production of the magazine during the past 10 issues....without their loyal support, "BING" would not be in the position it holds today. We particularly wish to place on record our thanks to the following members....Alf Farrow, Bert Bishop, Richard Muirhead, Keith Parkinson, Edward Towler, Ken Crossland; and not forgetting the fine work carried out by our Publicity Officers....all of whom have taken the trouble to put pen to paper (or finger to typewriter key!) in their endeavour to see "BING" become a highly successful publication.

Our magazine is written by members for members, and everyone is invited to contribute to the pages of our special December issue, number 32.

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MEMBERS CONTRIBUTING MATERIAL TO OUR CHRISTMAS ISSUE OF "BING"
ARE ASKED TO SEND IN THEIR 'COPY' PRIOR TO DECEMBER 1st.
****

BING SINGS....ON TYNESIDE

by FRANK MURPHY

I have pleasure in presenting some information on my current series of hospital broadcasts which I am doing for Radio Tyneside. It is a 12 week series and each programme lasts 15 minutes. The hospital people are very happy with the spotlight we are giving Bing and they have already written to him asking if he will come in 'live' on the telephone for their special Christmas broadcasts. With Bing and Kathy's long-time interest in hospital work, it's possible that Bing will agree to do this, and if he does, I have been asked to take the call when it comes in.

Details of our first four broadcasts have been as follows:-

August 18th
Where the blue of the night (introduction)
In a little Spanish town
Sunshine cake
Aloha means I love you
Who gave you the roses?
Where the blue of the night (finale)

August 25th
Where the blue of the night (introduction)
Forsaking all others
Snuggled on your shoulder
Paper doll
Goodbye my lady love
Linger awhile
Heart of my heart

September 1st
Where the blue of the night (introduction)
Pennies from heaven
Who threw the overalls in Mrs.Murphy's chowder?
Thine alone
Let a smile be your umbrella

September 8th
Where the blue of the night (introduction)
Chattanoogie shoe-shine boy
Ridin' down the canyon
Mon coeur est un violin
Avalon
Chinatown, my Chinatown

"BING SINGS" is being broadcast every Saturday afternoon at 2 p.m.

BOB ROBERTS writes....

Bing's latest single, "Tie A Yellow Ribbon Round The Old Oak Tree" is very good considering Bing's age, but in my opinion the musical accompaniment by Billy Byers is completely unacceptable. I've mailed off copies to Radio Medway, Radio Solent and Radio Bristol, and also given a copy to our local cinema in Chatham for publicity purposes. Let's hope it sells well.

When I next have the pleasure of editing "BING", the Festive Season will surely be in full swing and our December issue will include Bing's special 1973 Christmas Message to all members of the ICC. Be sure to receive your copy by checking that your subscriptions are fully paid. (EDITOR)

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* THE REMAINDER OF THIS ISSUE HAS BEEN COMPILED AND TYPED BY OUR SECRETARY *
****

WITH REGRET

WHY WE ARE SO LATE ——— - AN ANNOUNCEMENT ABOUT ANNUAL SUBSCRIPTIONS.

NO - this is NOT an obituary, though it could be! Since I took over what may loosely be termed the "management" of the ICC annual subscriptions have remained at the "take-over" rate of £1.05p. With the world - I was going to say "falling-about" us but its the precise reverse - with prices sky-rocketing, an increase has been completely resisted, firstly because no profit-motive is involved, and secondly because we had not wish to jump on any spiralling band-wagons. It was also borne in mind that many of our readers are, by the very nature of the hobby, senior citizens and hardly affluent. All materials, paper, stencils, ink, envelopes, especially postage, were going up long before VAT came along - and a further postage rise. Only the cost of the labour of myself, faithfully aided by John Bassett and so many excellent contributors, has remained at the same level - FREE! I know our members will be pained to learn that the ICC is actually "in debt" to John and myself financially.

To an extent I must now tell you that my "price-fixing" has been pure folly! The hitherto excellent electric-duplicator purchased by my predecessor (and its nice to see him active again in this issue) has been giving appalling trouble; what is even worse, it has been an incredible story of inefficiency and frustration in getting an accredited agent of the make to service/repair it. When finally this was achieved, the resulting bill was, not to mince words, staggering, and has completely denuded (and more) our slender resources. That it did, incidentally, ruin my "spare" bedroom by covering the walls and carpet with ink is a painful story I will not relate!

But what did come over me with sickening clarity was that had this machine had to be "written-off" - we were finished! Let's face it, the magazine is THE binding link between all of us. Without it - finis. Who could seriously contemplate that?

So, with regret - and sounding perhaps like the Minister of Transport telling you why rail fares have to go up again, or the manager of the building societies announcing why mortgage rates MUST go up - I have to tell you that to try and ensure the future (though this is by no means certain) annual subscriptions will now go up to:

£1.30p for UK members.
" for European members.
4 dollars for Canadian and US members.

This is not retrospective, obviously, and will apply when members renew. Overseas members are earnestly requested to use International Money Orders or cheques by banks with UK branches. They can be made payable to me personally:

REG BRISTO or
The Secretary, the International Crosby Circle.

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YOUR UNDERSTANDING OF THE FOREGOING CIRCUMSTANCES IS CORDIALLY INVITED. NAY, IT IS ESSENTIAL.

* * * * * * *

REG BRISTO WRITES

Nothing inflexible about me, or the ICC!

I mentioned in the last issue that I wasn't all that keen on merely reprinting old magazine and newspaper stories about Bing in BING, preferring the ever-flowing new stuff written by current readers - views, opinions, suggestions, ideas.

"With you most of the way - but you're not quite right, old son," wrote one of my more fatherly readers! He went on to say that vintage stories - now and then - WOULD be of interest, especially to younger, newer, Crosby addicts. And, of course, he is so right! I appreciate the point and gladly revise my own views, though as a matter of fact, I did also say in the last issue that a reader had supplied me with such an article - the original of it - and that I would use it in these pages.

Apart from rules and regulations, this IS a good story, well-written, no glaring errors (in fact, I don't think there are any at all) and very readable. Let's turn it into a bit of an exercise: try and give the date the story originally appeared. There are several clues, but even so, I fancy fixing the date if only by YEAR, will not be easy.

In fact, I shall be surprised if even the more ubiquitous of our readers have seen the story before; though having said that it is almost certain chaps such as Ralph Harding, Fred Reynolds, and the remaining few of that calibre will immediately turn to their files, saying "Oh yes, that came out in ----- in ----- ....."

Anyway, for the newer fellas and gals, here is the story - and you will note the farseeing profundity of the writer's last paragraph. Full details of the origin of the article are given later on in my pages:

BING CROSBY

A WRITTEN REACTION ---- BY DAVID BAXTER

IF there exists a journalist in the field of general entertainment who has never penned the name of Bing Crosby, I should like to meet him. His wisdom would be great, for although I find it pleasant enough to be periodically immersed in the tide of Crosby's singing, it takes a cleverer journalist (unpalatable word) than I appear to be, to avoid the day when his editor shall approach him (as did mine) with the ultimatum: "I want an article on Bing Crosby for the cover feature."

Deuce take me if I think there remains a thing to be said about Crosby (Bing of that ilk) that hasn't been said and without reserve, with and without natty juxtaposition of words, with and without the

beating of drums and the fanfare of trumpets.

So with every regard for what has gone before, I have seated myself at my typewriter to tap out a staccato tribute to Bing Crosby, on whose voice, it would seem, the sun never sets.

His activity in pictures I can safely leave in the capable hands of our film reviewer, Diana Webber, and pausing only to express my thanks to Paramount for providing me with such excellent photographs for reproduction here, I propose to confine myself to the voice of a great personality, a voice that has invaded our radio and gramophone life at every turn since—is it from the beginning of time?

There can be little doubt that even leaving aside his multitude of "fans", most people who like a tune have at some time or another lent an appreciative ear to the prolific work of Crosby.

The individual who likes a ballad will listen to him, the swing enthusiast who so carefully defines his subject will similarly hearken, the larger public who follow (or are followed by) commercial dance music extol him, and I've a good idea the music-lover, if he is quite honest with himself, will admit a little private (or intrepidly public) admiration for that voice without duplication in the whole business of keeping people entertained. A voice that combines round notes of pleasing tone with as varied an assortment of effective nonsense rhymes (or whatever they are) that ever emerged from a singer's throat.

I make no secret of the fact that I like Crosby's brand of entertainment. I have never relinquished the right to like anything that is good of its kind, and I make no claim to originality in considering Crosby's vocal enterprise the best of its kind.

It is because I think I know the only proper definition of the terms "voice" and "singing" that I can hear Crosby's voice for what it is, a downright pleasant mixture of broken rules, natural quality and complete freedom from strain or fuss. At whatever point it comes to rest up or down the scale it does so lightly and easily.

Of Crosby's enormous total of gramophone records that appear in the Brunswick and Columbia lists in continuous flow, I would add little to the published reviews that accompany their issue, for recommendation has always been the one thing his discs least needed. The majority of the public buy them first and hear them afterwards anyway, but I should like to make comment on the capital accompaniments his records invariably enjoy. The singing strings of John Scott Trotter's orchestra and the snappy brass of Vic Schoen's combination add considerably to the complete result. In consequence these musicians deserve a measure of the credit, a point of order Crosby has taken pains to mention on more than one occasion.

The other day I took the trouble to hear the first three solo records to be made by hime when he was a member of the famous Rhythm Boys vocal trio with Paul Whiteman's orchestra. These discs were issued by Columbia for the first time in this country in September, 1941. They had been given a broadcast "preview" by the BBC on the previous August 13th, and with the voice of Crosby already established over here as an institution for several years, they made and interesting subject for comparison.

The titles were GAY LOVE and CAN'T BE WE FRIENDS? (DB 2035); TILL WE MEET and I KISS YOUR HAND, MADAME (DB2036); and MY KINDA LOVE and BABY, OH WHERE CAN YOU BE? (DB2037). Hear them for yourself if you haven't done so when you're wondering which Crosby disc to put next on your shelves from thewelter of titles available, and make your own comparisons.

I'm afraid I've never met Crosby, nor do I know anyone who has, but I imagine he is not far removed in nature from our old friend Ben Lyon as a genial American possessed with a hundred ways of making one like him, of making himself popular with everyone who does know him. Perhaps some of us will have the pleasure of meeting this capitalist of song if he does come to this country to entertain the American troops as has been reported in reliable US journals. Then, again, as a family man he seems to strike a similarity with Ben, and the photograph reproduced here showing the Crosbys together (incidentally, Dixie doesn't get any less charming, does she?) is the sort of thing I like to see. When public figures of the calibre of these men cease their work to be the proud fathers of bonny children, one sees many little sidelights to their natures that the public probably never suspect or stop to think about.

It is good to know there are some men of big reputations in the business of the stage, radio and screen, wise enough to build a family around them who would go on thinking their dad was the grandest guy in the world, even if everyone else stopped thinking so.

However, in the case of the Crosbys it seems that young Gary is following in father's footsteps as far as career is concerned, as illustrated by the first photograph, so we shall see what fresh talent is about to be presented to cinema-goers in this direction. He's certainly got a head start with a surname like his, but its becoming a regular process to have famous children of famous parents making a success of their careers on merit alone. Let's just say "good luck" to Crosby "the younger", and leave it at that for the moment.

So feeling rather as William Walton did on completing his symphony, I withdraw from the Crosbys in general and Bing in particular, confident that the latter's popularity is secure in the public's heart, and aware that this article of mine will not in any case have built or destroyed anything that was his when I essayed to write it.

* * * \

You will note the reference in the text to the reproduction of pictures: there were two which are not reproduced here. One shows Bing and Dixie and the four young lads, and the other Bing in that attractive check sports coat with light coloured felt hat which adorn the autobiography booklet emerging from the gates of Paramount pictures with Gary, to whom the uniformed commionaire is exchanging a gay word or two. And as the picture states "Gary Crosby, nine-year-old song of Bing Crosby..." you would be provided with a cast-iron clue as to the date of the article for you all know that Gary was born in 1934.

So, with no more delay, this story appeared in the January-February (War Emergency) 1943 issue of a publication called SOUND WAVE ILLUSTRATED...price 6d. Which means, it is close on 31 years since it first appeared. The front cover carried a sepia-toned picture of Bing in sailor uniform, possibly I feel, from "Here Come the Waves".

Other songs being advertised by publishers in this interesting magazine were "Der Fuehrer's Face"; "You Are My Sunshine", and "Intermezzo" (from "Escape to Happiness".)

The magazine was made available to us through the kindness of Arthur Holmes, of Edgware, Middlesex, to whom our thanks.

Arthur

In a further letter/remarked on the recent newspaper story whereby a "fan" had, after 26 years waiting, finally got a picture of her "idol" - one Frank Sinatra. Not unnaturally, Arthur drew a comparison with HIS experience with Bing, see last issue. He also asked me if I knew of the double-album on the American Decca label entitled THE BEST OF BING CROSBY. I had - and must confess I am surprised at the price asked for it: £5.98p. This seems a lot for just two albums at just on £3 each. Arthur has only seen this in the HMV Shop in Oxford Street, London, where actually I saw it too on a fleeting visit to town. The albums are "enhanced with stereo effect". The numbers are classic Crosby items but nothing particularly rare - or hard to come by.

* * * \

BING CROSBY NO. 20

ACCOMPANIED BY ——

LOS SENORS /

Los Senors? Well, as you will see that title is a bit of a misnomer really but my intention this time is to deal with Bing's dabbling with some of the lovely songs of Latin-America, or as it is sometimes called Hispano-America (Spanish America).

Bing is probably the most international of all singers of popular songs: everyone knows he is Der Bingle in Germany, Le Bing in France - and Senor Bing in Latin-America. He is known, too, in this country..... Bing has sung the songs of all nations - and taken the trouble to sing them in the native tongue with quite authentic pronunciation.

I have not concealed the fact that I have a very great affection for the music of Latin America. I think most people have though in a somewhat cursory sort of way. The first music of this kind first made an impact in this country, and America proper, in the late 20's and very early 30's when the tango and the rumba became very popular "novelty" dances; one - or rather, the vintage readers - will recall the impact of that glorious rumba "The Peanut Vendor", followed by so many others. The tango is a little older and took its extravant dance manoeuvres from the antics of matadors, allegedly. There is no doubting that tangos are among the loveliest melodies of all popular music: La Cumparsita, La Media Luz, Jealousy, Ole Guapa, Tango of the Roses, Blue Tango and literally scores of others. All beautiful melodies by any standard. Much more recently, the intoxicating samba and the more sophisticated Bossa Nova have been added to the Latin-American repertoire and become very popular outside of that Southern continent.

But it was in the early 50's that a new concept of Latin American music made an altogether new impact. This was when an astonishing troubadour by the name of Luis Alberto del Parana had the idea - and the courage - to set off from his native Paraguay with a trio of musicians and take Paraguayan music to virtually every country in the world. He had formed a small group straight after World War II; he entertained in his own country, then to neighbouring countries such as Mexico, Chile, Argentina, Brazil and so on. Then came his startling idea to go further afield - to Europe and to Asia. To date he and his musicians have performed in no less than 82 countries, including Russia. To originally undertake this bold move, he sought and obtained the aid of the Paraguayan government with the result that they now travel the world on diplomatic passports.

Not the least of Albert del Parana's achievements is that he opened the way for hundreds of Paraguayan musicians to also travel the world with their very individual and highlyattractive music - largely folklore music of their own, and other Latin American countries, and this fact is recognised by the fact that when he returns to Paraguay after his tours he is greeted like a national hero.

The music, actually, is a mixture, being the product of the Spanish influence on the original Indian inhabitants of Paraguay - the Guarani indians. It was the Indian aspect that gives these Paraguayan (and Mexican) musicians that unique instrument,

the (Indian) harp - totally different to harps in Europe in that it is diatonic which means it has no equivalent "black notes" and no pedals. With the combination of guitars, sometimes the bandoleon (a cross between an accordeon and a concertina) it makes for thousands of people a very unique and quite appealing sound. Add to these instruments the very melodious voices, plus the lyrical Spanish/Language and a wonderful mixture of romantic, gay, and rhythmic traditional songs, and you have - for my money - an irresistible combination. That I am not alone in this belief is proved by the tremendous success of the tours these groups make in this country, and the fact that they have sold literally millions of records.

However, I've digressed on to one of my favourite side-line interests - side-line to Bing, that is. Still, perhaps you find it of interest. And I do want to talk about Bing's Latin-American contributions.

Altogether different from the Paraguayan and Mexican format is the Brazilian, and Cuban music which also, of course, is Latin America. Here the music is more staccato, more percussive, and exemplified by bands such as that of Xavier Cugat, Prerez Prado. They frequently play, in fact almost always, with a kind of frantic tempo, using all sorts of "hard" percussion instruments, bongoes, jaw-bones, and goodness knows what else. They also feature trumpets and saxes, though NOT the silky-toned mariachi trumpets of Mexico. This, to my ears, is not nearly so attractive as the more melodious Paraguayan/Mexico themes....it is even worse when it is simulated, or imitated, by non-Latin-Americans. And oddly enough, many record companies DO issue a lot of albums of Latin-American music by clever musicians but who do not come from Latin America, and with only a modicum of knowledge of this music, it is immediately apparent that it is "phoney".

Which brings me to one of Bing's albums. EL SENOR BING, issued by MGM in 1960. Its title indicates, unequivocally, that it is an album of Latin-American music - tho' it must be admitted that the sleeve quickly admits that the songs are "tinged" L.A. - and "American evergreens". And, in passing, the sleeve contains an error I've only just noticed! Talking about Bing's wide repertoire of songs it mentions "memorable performances like SOUTH OF THE BORDER...2 - a song Bing did NOT sing until the Longines set came along; well after the EL SENOR BING album. However, that's just a small point for the pedants!

This EL SENOR album has come in for sporadic criticism, sometimes because of the accompaniment, sometimes because of the accoustics of the balance between Bing and the orchestra - which is led, and the arrangements made, by....BILLY MAY. I suppose I've done my mild share in the years since the album first appeared. But of late, I've listened to it with new ears, perhaps. There is no doubt that Bing was in magnificnnt voice, powerful, rich timbre...as good as ever, some will aver. He sings out powerfully in a manner which makes the epithet "crooner" ridiculous.

It does contain some lovely, standard melodies. Many of them are Latin-American songs, albeit with "English-American" lyrics instead of the originals. AT THE CROSSROADS, for instance, is in reality the beautiful MALAGUENA; HEAVENLY NIGHT is, in fact, CIELITO LINDA, THE BREEZE AND I, which is ANDALUCIA, and so on. It also contains pseudo Latin American songs, written by American songsmiths such as PAGAN LOVE SONG AND CUBAN LOVE SONG. It evens contains the Cole Porter "French" number: ALLEZ-VOUS-EN!

It is also an unusually constructed album in that the tracks are split into two numbers so that the album contains no less than twenty songs; half-way perhaps between a non-stop singalong album and an orthodox six-a-side record - except there is no chorus singing-along! Its a not unattractive format, I feel and might well be used again.

Main points of "criticism" (Iput that in inverted commas because its been the mildest of criticism) were, as I said above, about the balance of the singing/band - and Billy May's ultra-sophisticated ideas of Latin-American music - often frantic, brassy, and percussive. Nearest in fact, to the Cuban style. But despite the title, I feel its connection with Latin-American music is fairly flimsy. But I like it, nevertheless.

It can be said that the sleeve is considerably more - delightfully so - Latin-American than the album, bearing as it does the highly colourful and well-contrived, if rather bizarre, "likeness" of Bing. You will, of course, be familiar with the sleeve and will also, I feel, despite the almost surrealist portrayal, it IS unmistakeably Bing! Complete with pipe.....I would have liked Billy May's brass-work if he had used mariachi trumpets at least. It would have given the album one touch of L.A.!

The other album of Bing in this idiom is, of course, IN A LITTLE SPANISH TOWN, and while not of the guitar-harp-restrained type is nevertheless a beautiful album, and gets closer to the America-Latine [illegible]cal. Four of the twelve songs are accompanied by the American (North) King of the rumba, etc. - Xavier Cugat, who might whimsically be called America's Edmundo Ros! Cugat's orchestra had the lot - strings, brass, flutes, reeds, a tremendous variety of exotic percussion.

Strangely enough, six of the remaining eight titles on the album are accompanied by John Scott Trotter, Victor Young, or Buddy Cole - and therefore dealt with earlier in this "Accompanied By...." series.

The two titles not yet accounted for are, by coincidence, the two most authentically accompanied Latin American records Bing has made. These are with the Bando Da Lua, a Mexican combination which has been in existence for 30 or 40 years and still makes records today. These are QUIZAS, QUIZAS, QUIZAS, which Bing treats in fine style, ending up with a non-commital "Could be...ee...eee!" in response to the "Perhaps" of the song - to give it its English title. The second title is the traditional "Granada", usually the province of soaring, lyrical, tenors but in this case by a soaring, lyrical, baritone.

The title song, IN A LITTLE SPANISH TOWN, is a complete "odd-man-out", being accompanied by The Buddy Cole Trio and having little or no connection with Latin America or indeed Spain except by the title, and there are no pretentions by Buddy, or Bing, to give it an Hispano sound. In two of the songs, FLORES NEGRAS and ALLA EN EL RANCHO GRANDE, Bing turns linguist and renders them in Spanish. I believe this album was recently reissued in Spain, by the way.

Bing gives really beautiful renderings of BAIA, HASTA MANANA, SIBONEY and indeed, all the songs on this album; many will claim that YOU BELONG TO MY HEART is among Bing's very best renderings:

The following are the records NOT already dealt with in this series:

XAVIER CUGAT & HIS ORCHESTRA.	Rec'g Date.	Remarks.
1. Siboney.	11.2.45	These songs were previously recorded on 28.1.45 but rejected for some (probably technical) reason.
2. Baia.	"	
3. Hasta Manana.	"	
4. You Belong to my Heart.	"	
THE BANDO DA LUA.		
1. Copacabama.	5.2.51.	Nos. 1 and 3 do not, of course, appear on the SPANISH TOWN album; only on 78s.
2. Quizas, Quizas, Quizas.	"	
3. Maria Bonita.	"	
4. Granada.	"	

On a personal note, I am familiar with all these records - EXCEPT "COPACABANA" which I honestly believe I've never heard!

See over for accompanying units previously dealt with in this series.

Previously dealt with in the "BING CROSBY, ACCOMPANIED BY...." SERIES:

1. John Scott Trotter.
2. Victor Young.
3. Paul Whiteman.
4. Buddy Cole.
5. Vic Schoen.
6. Gus Arnheim.
7. The Dorsey Bros.
8. Jimmie Grier.
9. Bob Crosby.
10. Lennie Hayton.
11. Georgie Stoll.
12. Billy May.
13. The McIntires, Dick & Lani and Harry Owens.
14. Perry Botkin.
15. Russ Morgan.
16. Helen Crawford; Eddie Dunstedter and other organists.
17. Joseph Lilley.
18. Bill Justis and Nelson Riddle.
19. The Jazzmen:

Buddy Bregman.
Eddie Condon.
Duke Ellington.
Lionel Hampton.
Woody Herman.
Bob Scobey.
Jack Teagarden.
Joe Venuti.
Count Basie.

Bing has made a few other records which might be confused with Latin-American types - the lovely skit on the craze for such dancing in SOUTH AMERICA, TAKE IT AWAY, and DOWN ARGENTINA WAY are examples. There may be others. like I'LL SEE YOU C-U-B-A.

As always, the recording data in this article was culled from THE ROAD TO BING CROSBY and I am grateful to the compilers for their permission to use it for this purpose.

IT IS A NICE THOUGHT THAT THIS LAND OF OURS MIGHT SOON BE STUDDED WITH "BING CROSBY" TULIPS - IF ONLY THEY BLOOMED IN THE SHAPE OF A MICROPHONE TO MAKE THE CONNECTION CONCRETE!

Then we could tie a yellow ribbon round 'em !

* * * \

THE CRUSHING DISAPPOINTMENT

JIM RAMSEY is one of my nearest ICC "neighvours", being a mere five miles away; and he has, or did, be in to drop in and see us fairly regularly for a chat and some record spins. Jim is a quiet, philosophical Scot (must be philosophical - he plays golf pretty well!). Then there came a fairly lengthy absence, and I knew this was due to pressure of domestic circumstances. His wife was in hospital for some weeks and then his aged, but active mother, died quite suddenly. So we understood when Jim went absent, as it were.

Then at the beginning of September he reappeared - and we were highly delighted to see him again. Philosophic as he may be, however, there was a subdued excitement about him that was most uncharacteristic. I had the distinct feeling that Jim was "bustin" to tell us something. It came in the most unexpected manner.

"I'm in training," said Jim, awaiting our reaction. This was suitable for Jim, in response to this reaction, announced that he had to get himself fit for a five, six miles tramp FOR HE WAS CARRYING THE SACK FOR BING AT ST. ANDREWS, and any other Scottish golf-course that Bing fancied!

No wonder I detected some ill-concealed excitement! What exciting news - what a wonderful treat-in-store for Jim! He has met Bing before and some of the players and friends Bing has in Scotland, notably Jim Wilson. As a result of that meeting and reading that Bing was expected over here again in September for his senior players' tournament, Jim Ramsey wrote to Bing offering his services as caddie to him ("carrying the sack" forsooth) - and was astonished as well as thrilled beyond measure to get an air-mail reply almost by return warmly accepting the offer.

And Jim recognised this acceptance as (a) clearly the event of a lifetime, and (b) while a highly pleasurable prospect, at the same time a very onerous one for Jim is a good enough golfer to know that Bing is very good indeed, and when there is no "gallery" to play to (such as in a charity match) Bing takes his golf very seriously indeed. And in those circumstances, the sack-carrier is a very important adjunct. Not only that, the job is, I understand from Jim, quite taxing physically.

But all this - the onerous side of it - meant nothing to Jim. His trouble, his worry, was "Will it really come off? Will I really caddie for Bing!!!" I asked him what was there to stop it? If he had a letter from Bing accepting his offer, then Bing would assuredly be looking for him. The rest of the evening was spent in excited discussion of Jim's forthcoming treat until he departed with a new ICC tie, some albums under his arm, plus a new photograph of Bing (taken at Southport last year) - and of course, our good wishes ringing in his ears. He was to motor up to Scotland within the following few days.

But, alas, something DID happen to squash Jim's excited hopes for less than a week afterwards I received the following letter from Jim in Scotland - and you will note that phlegmatic Jim conceals his disappointment, which must indeed have been crushing:

St. Andrews, FIFE.

"In case you should be trying to get up here, this is to say that Bing won't be coming after all. I saw a letter which arrived here at the week-end to the Captain of the Club, in which Bing regretted that other commitments prevented him coming over. Something must have happened over there for only two weeks ago he said he WAS

coming.....the weather is great and I'm having a fine time with my golf friends....

All the best,

Jim."

Jim clearly took it in philosophical style: "something must have happened....". But the crushing disappointment can easily be imagined.

That it was Bing's intention to come to Britain is very plain from the warm, and speedy way he accepted Jim Ramsey's offer to"carry the sack". There is further evidence, too, for Richard Lillico, of Newcastle-Upon-Tyne also had a letter from Bing signifying his intentions. Richard you will have seen mentioned earlier on in these pages for he is quite an "impersonator" of Bing - in a purely amateur way. In fact, as he told John Bassett, he has never sung in public but does it for his own amusement. I have heard him singing on tape and I certainly agree with the opinion expressed in the letter Richard received from Mr. Crosby, to whom he also sent one of his efforts on tape:

"Dear Mr. Lillico,

We enjoyed your tape, and must say the comparison is quite close.

I take off for Europe next week, and may visit club members in London.

Best wishes,

(Sgd) Bing.

31st August, 1973. BING CROSBY."

So, as late as 31st August it was Bing's plan to come over. Something indeed must have happened. Let's hope it was "showbiz" and nothing unfortunate. And condolences to Jim Ramsey - and all the others including myself who hoped to meet Bing this time!

* * * \

ABOUT THAT YELLOW RIBBON

Originally, she wore it round her neck -
As Bing sang previously...

now its round the old oak tree!

Whatever else it was, it was a distinct novelty to buy a single of Mr. C. In fact, its a distinct novelty to buy ANY single these days.

I must say I made the most of it, though! Had a lot of fun going around the shops to buy it. Following are some of the reactions I got: the replies are to my casual query - "DO YOU HAVE THE NEW BING CROSBY SINGLE PLEASE?" -------

"EH? Bing Crosby? No - didn't know he'd made one!"

"Is it in the Top Ten?" (Ignorant lot, here!)

"No, I'm sorry we haven't. If it gets in the Top Ten we'll have it though!"

(To this I couldn't resist replying: "I ruddy well KNOW you will... That's all you have, the blasted Top Ten!" Should never have gone in the shop, anyway.)

"Sorry - we had it but have sold out! We'll have some more in next Thursday if you could come in then...."

(This was different!)

"Bing Crosby? Tie A Yellow Ribbon? You mean Perry Como!"

(No I ruddy well didn't....)

"Sorry sir - we could order it for you. What label is it on....."

Then my fun finished: I went into a shop with my query: the assistant turned round, took it from the shelf: Here you are sir, 48p!"

So ended the run. Oh, there was one young woman who said "No, we don't have it, but I've heard it on the radio. Pretty good, too." So I said, well, why don't you have it in? She said - no-one has asked for it! Until now....

Well, to the record. I'm not surprised that I've seen some verbals sighs (!) about the accompaniment. I would merely say that the record sounds like a left-over from the Basie album whereas I would have preferred it to have sounded like a left-over from The Great Country Hits album. I think the swinging "country" strings of Bill Justis would have been eminently more suitable for the type of song it is. Still, its an amazing record when you consider all the circumstances and I like it. We're playing it a lot. It is a pity that the Yellow Ribbon song has already had considerable mileage in the popularity stakes with versions by a pop group, Dawn, and by Perry Como. I get the impression it is a song singers LIKE to sing anyway.

The other side is a highly-pseudo-philosophic effort. A little bit unctious, but quite a good melody. Sorry I cannot help with Bert's query as to what is a "klutz"!

Its great, however, to hear the land ringing with a modern popular song in the hallowed Crosby tones again. I hope the record does well, naturally.

As I've remarked earlier on, the lyric does very neatly tell, quite succinctly, a complete "short story" - unusual in modern "pop" songs which usually depend on a lot of "Yeah Yeah"'s, and "Wow, Wow!s"....the man who had spent three years in jail, presumably pining for his girlfriend, and wondering whether or not she still wanted him - and that such was his apprehension he couldn't look for the signal... it ends, of course, happy ever after.

But, why did he spend those three years in prison? What was his crime? Arson, embezzlement, robber-with-violence? Rape! Illegal parking perhaps? Did he chop his parents up in Massachusetts? Drive away a bus without the owner's consent?

I refuse to believe it was for any of those reasons. I'm gonna believe he was framed; took the rap (as they say) for someone else, and if the story (sorry, song) had had just one more verse he would have received a handsome pardon from the President and a congratulatory message on a Watergate tape! Then the REAL villain would have been revealed - to be hanged from the nearest tree, using a hank - of Yellow Ribbon! Hmmmm....could be!

One odd thing about this issue is that, from American correspondents, it seems it is not being issued in the States. I wonder why?

* * * \

Commenting on the Pelican album in the last issue and the mysterious origins of the SOUTHERN MEDLEY item contained in that record I didn't get the facts quite correctly - but this was useful in the event for it brought a story from one who is not in our pages nearly as much as we would like him to be. And I have real pleasure in having him as guest-writer in my columns.....

THE DAY OF THE PELICAN

BY FRED REYNOLDS

In the previous issue (p54) Reg Bristo wrote about the issue of SOUTHERN MEDLEY on Pelican Records and correctly, in my opinion, described it as the most mysterious and intriguing of Bing's recordings. Now that it is available in this limited edition I think it is the time to bring the story up-to-date and correct some unfortunate impressions that Reg's article may have given. This discovery, the copying, the distribution and the present issue are all part of a strange story which if not quite so thrilling or momentous as "The Day of the Jackal" is nonetheless, absorbing.

The find was first announced in an article I wrote for the February 1963 edition of the now defunct "Crosby Post" which told of the accidental discovery of two 1929 recordings. In the summer of 1960 a friend of mine took a business-cum-pleasure trip to New York where he met an acquaintance who enabled him to visit the Paul Whiteman Museum at Williamstown, not too far from New York. As an expert on the Whiteman Orchestra he asked to hear some of the records in the large collection that the Museum held and whilst browsing through a pile of old discs lying on a dusty shelf came across a 12" (78rpm) test pressing with a plain white label, showing no titles or credits, that had been made for American Columbia. No one could satisfy his enquiries about the contents of the record and so, to satisfy curiosity, it was placed on the turntable. Several months later, after his return to this country, he told me of his amazement when he heard two hitherto unknown Whiteman's. "One side," he said, "was 'Moonlight And Roses', with a vocal by an unknown group and the other was a medley of tunes with a solo vocal refrain by Bing Crosby. The group also may have included Bing." The written scores had been examined at the museum and it was seen that the medley score was entitled "Southern Medley" but there was no information about the identity of the vocalists. He had seen the matrix numbers stamped on the test pressing but in the general excitement had failed to take a note of them. He did, however, recall that the arrangements were made on 23rd August, 1929 and the recording date was estimated at about September, 1929.

For some reason I have never understood he appeared reluctant to take any further steps although I urged him on every possible occasion to try to obtain taped copies. Persistence was rewarded and eventually he was persuaded to make an attempt which, after several months, was successful. I was invited to hear the tapes and there was no doubt at all that Bing sang "Old Black Joe" and "Carry Me Back To Old Virginny" in the medley but we concluded that he was not in the group on the other recording; it sounded like Whiteman's "sweet" trio with Jack Fulton taking lead voice. Although I had instigated my friend's efforts I sensed a marked disinclination to let me have a copy. Apparently the conditions under which he was enabled to have the tape were very restrictive indeed but I finally obtained a copy on my strict promise that I

would not pass copies to anyone other than Bing himself. This promise I was bound to give but, working with others on the "Road" discography, it proved to be an embarrassment and I sought, and eventually obtained, permission to provide the discog team with copies on the same conditions by which I myself was bound.

> The position then became further complicated. A friend of one of the team members lived on the West Coast, USA, and became friendly with John Scott Trotter who introduced him to Bing. Some months later Bing gave approval to this man's suggestion that he should sort and index Bing's collection of records and tapes. In doing this work he eventually came upon and copied, with Bing's permission (Bing, of course, was under no obligation) the tape I had sent to Bing several months earlier. This was revealed to the aforesaid team member, and I was asked if the promise not to pass on the recordings could then be rescinded. I had no authority to agree to this but unsuccessfully tried to obtain it. The American friend, I was informed, then agreed that has he had so fortuitously obtained the tape he would honour the conditions by which we others were bound.

During the following years I attempted several times, and always without success, to get the veto lifted but rumours reached me that a copy was extant in Australia and that Jacob Schneider in New York was in possession of a copy. How these copies were obtained, if indeed the rumours were true, I do not know and my guess is no better than yours. Suffice to say that I haven't the slightest reason to suppose that anyone to whom I gave a copy did not keep his promise.

In the early part of 1972 Alan Andrews told Ralph Harding that he and Dave Dixon had visited New York and the Paul Whiteman Collection and found the test pressing discovered by my friend in 1960. (It is possible that Ralph had asked him to investigate but that is only surmise). They were able to reveal the master numbers on their return home.

The latest development in this saga is the issue of the "Southern Medley" recording on the Pelican label - and issue that bears all the earmarks of a pirate job. It is interesting to learn from the LP cover that "the only known original copy of 'Southern Medley' was found on a phonograph in the Smithsonian Institute in Washington, DC." This, of course, is incorrect and the producers of the LP have obviously received a garbled account of the facts. From where did Pelican get the tape? The West Coast? New York? Williamstown? UK? Australia? As Reg says, it is intriguing and the mystery may never be solved but at least I am now spared the embarrassment of people thinking that my not providing copies was motivated by selfishness.

May I correct some impressions given by Reg? I did not tell him that the test pressing was found in the Smithsonian Institute - he has taken as true the LP cover story; the pressing was NOT purloined, temporarily or otherwise - the taped copy was obtained legitimately; none of the recipients to whom I gave a copy paid as much as one old penny for it (where Reg had his information that they had to "pay well" I should very much like to know). Whilst I make no claim to be as altruistically perfeft as Reg may be I would not have given the undertaking not to pass on the recording if there had been any alternative. It is worth reflecting that if I hadn't done so the recording would have been lost to everyone. As it is a number of people (according to limits placed on the Pelican edition) will now be able to obtain it. I would remind Reg that most of we older collectors have at some time or other first obtained material "in confidence" and with the passage of time seen, and even managed to contrive, that it becomes generally available.

The Pelican pressing is not of good quality; there is much surface noise and it is not as good as the original taping I possess.

Now I shall start another hare. When "Moonlight and Roses" was first carefully subjected to aural examination we concluded, as I said above, that Bing was not in the vocal group. I have now played it on new equipment and although I am not entirely

convinced there is a distinct Bing sound in one of the voices on the final singing of the title phrase. The recording, so far as I and those to whom I gave a copy are concerned, is still by promise under complete restriction but if it can be ascertained that Bing is in the group we may, at some future date, get a pirate issue. There are sounds of a laminated crack on this side which will assist in identification.

* *

Well, my friends, there is the story and I'm sure we're grateful to Fred for it. I must immediately express my regret for bringing in a financial angle: obviously my memory played me a trick in this particular instance. But I think my main facts were correct, disregarding where the elusive test pressing was actually found. I can take Fred's gentle jibe re altuism without a qualm - but I STILL cannot understand this tight little circle holding the taping to their respective, individual, bosoms. Even if we allow that a promise is a promise - I Know it is with Fred - was the extraction of that promise valid, or ethical, bearing in mind Fred's insistence that the recording was "legitimately obtained"? One might ask, too, why Fred was able to make certain exceptions? However, if you read p54 of the last issue my feelings remain completely unchanged.

And for us poor excluded collectors, I know I can count on a unanimous three cheers for the Pelican Pirates! Hooray for the Pirates! Let's hope, as Fred concedes may happen, some equally intrepid pirate will issue MOONLIGHT & ROSES. I heard this in Fred's house and at the time I had no doubt at all that Bing WAS singing on this track.

I don't wish to prolong this "mysterious" taping thing unduly, but I do have the final thought that if, as was proved by its not being issued, the company did not particularly want it, a gentle enquiry to them might have freed it unrestrictedly for Crosby collectors.

* *

HAVING READ OF JIM RAMSEY'S DISAPPOINTMENT REGARDING THE PROPOSED GOLFING EXERCISE, AND KNOWING BING, YOU WILL NOT BE SURPRISED TO LEARN THAT THERE WAS A REGRETFUL LETTER FROM MR. CROSBY AT JIM'S HOME IN CAERLEON WHICH JIM JUST MISSED - HE HAD LEFT FOR SCOTLAND! BETTER LUCK NEXT TIME IS JIM'S CHARACTERISTIC REACTION.

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After all the "He's coming...."....."He's NOT coming...." bewilderment, blow me down if I didn't receive a letter from a non-ICC man excitedly telling me that at work in Bond Street, he was excitedly called to the window by his boss, who said: " Come and look - your favourite singer's down there...."

And there, to his utter astonishment, was Bing standing at the kerb as if awaiting someone!

I'm blessed if I know what the position is! It DOES seem inconceivable that with all that golf going on up in Scotland Bing hasn't come to the British Isles.

==========

I was very pleased to read Keith Parkinson's remarks on THE KING OF JAZZ film - for though I definitely saw this film when it first came here (tho' I don't remember it!) I was flabbergasted to see it was in a certain form of COLOUR! I was completely unaware of this two-tone colouring system Keith tells us about. It was reasonably effective over black-and-white. I do remember that in the silent days, a pale, mysterious green, and sometimes a sepia, was used to denote night or evening scenes. I would have gambled - quite heavily - that colour only came fairly well into the Thirties. Just shows the wisdom - or luck! - having experts in so many fields writhing for BING!

ANSWERS TO THE QUIZ ON AN EARLIER PAGE - AT LEAST, I HOPE THEY ARE!

1. Radio Corporation of America, and the Music Corporation of America. Between them they hold the rights of almost everything broadcast, televised and recorded in the States, even though the records be issued on a thousand different labels!

2. False. Bing has never made a straightforward variety appearance in Britain; he has, of course, made broadcasts and TV appearances here in various theatre "studios" and the canteens &c. used by the US forces here.

3. False; Bing recorded with the orchestra of Malcolm Lockyer and that of Robert Farnon (who his Canadian, but I did say "British"!) Bing recorded the songs of the HOLIDAY IN EUROPE album with the former, though it has been said these were NOT used and Bing did the albym again in America. Robert Farnon did the filmtrack music for ROAD TO HONG-KONG. I know of no others.

4. True - there may be others but certainly the famous Rex record (costing 1/- at the time of issue) of HOME ON THE RANGE and BLUE PRELUDE was one that is highly prized. It has since been said that this record was quickly withdrawn, along with others which included a Mills Brothers record, and it seems it was a mistake of some kind. And I don't remember now whether it was Woolworths or Marks & Spencer's which sold it. I do know I immediately had a copy - it was a real "bonus" for us lads who normally had to find 2/6d for a Crosby record at that time. Brunswick of course - and it still exists in a scratched, grey, pathetic condition - though not in my possession.

5. The Ink Spots - Bing never recorded with them but did so with all the others mentioned.

6. Schnozzle Durante - not only advised him, but SHOWED him, too! In my view, Durante one of the greatest comedians of all tkme.

7. On Volume 3.

8. LAT 8278 (WHEN IRISH EYES ARE SMILING) and AH 122 (BING IN PARIS) have such a picture, identical on each album.

Some easy, some not so easy but mostly easy for veterans. If you got six right straight away I reckon you're holding your own as a Crosby admirer! If not, you have an absorbing and fascinating time in front of you catching up!!

* *

If any reader would like to have a shot at setting a quiz I would be very happy to receive it - with answers, of course. Reg Bristo, 7, Greenmeadow Close, Cwmbran, Mon. NP4 3NR.

* *

IT IS ESSENTIAL FOR THE CONTINUANCE OF "BING" AND THE ICC THAT MEMBERS RENEW THEIR SUBSCRIPTIONS AS SOON AS "REMINDED". FAILURE TO DO SO RENDERS THE POSITION VERY PRECARIOUS INDEED. ONE COULD BE FORGIVEN FOR THINKING THAT THE FATES ARE CONSPIRING TO KILL OFF ALL PRIVATE MAGAZINES, SUCH AS OURS, WITH THE CRUSHING INCREASES IN PRICE FOR PAPER, INK, STENCILS, ENVELOPES, POSTAGE AND INCIDENTALS. IT MAY COME AS A SURPRISE TO LEARN THAT IF THE PRINTING WASN'T DONE "FOR FREE" THE MAGAZINE WOULD COST IN THE REGION OF 60P AN ISSUE PER MEMBER, OR £2.40 per year!!!

Many readers wrote to the BBC in connection with the marathon radio programme broadcast and received gratifying replies. BARRY ADAMS, our Northern Ireland friend in Londonderry wrote not to the BBC but to the Editor, RADIO TIMES. And happily, as some of you will have noticed, it was published. For those who didn't catch it, Barry's excellent letter read as follows:

BING, BING, AND BING.

I write to express my thanks for the wonderful Radio 2 series on Bing Crosby. I am grateful not only for this mammoth series but also for the great coverage you continue to give to Bing - on Michael Parkinson's Show, in early films, Radio Times articles, and so on.

The BBC should remember always that thousands of license-holders enjoy the great Hollywood era far more than the tuneless, noisy entertainment of today.

Bing Crosby began his recording career in October, 1926. How many "stars" of today, I wonder, will still create the same interest in 47 years' time?

Barry Adams,
Portstewart,
Co. Londonderry.

Well done Barry: from what I hear, the BBC has certainly done a great job on Bing's new single, in some cases doing into great detail about it and its date of release.

And from non-ICC reaction, people do seem genuinely surprised, and highly delighted, that Bing can still turn out such a fine single in the modern idiom so many years after his regular-single career. It is truly amazing.

DOES ANYONE HAVE A SPARE COPY - OR KNOW WHERE I CAN GET ONE - OF THE "BING IN HOLLYWOOD, 1930-1934" double-album, CBS 66206? I shall be very grateful for any help in procuring a copy.

Reg Bristo.

As Alf Farrow mentioned in his Yorkshire despatch, the Decca leaflet we sent out to all readers with the last issue, it was slightly misleading, even though it was newly-issued to coincide with the Crosby story on BBC radio. Many readers were disappointed and not a little annoyed to find out that some of the Ace of Hearts albums listed are not in fact currently available. It is the intention, however, to reissue these on Coral - and BING AND THE DIXIELAND BANDS has already come out. Understandably, a lot of readers are puzzled at the internal reorganisations that go on with record companies.

It is a fact that many of the original Ace of Hearts albums HAVE been reissued on the Coral label - which is MCA, which is Decca, which is...oh, I myself give up!

ICC members are certainly keeping Bing busy answering letters - and there is no doubt these replies are BY Bing, and not a stereotyped secretarial chore. Our keen Pauline Newling, of Cantrell Farm, Liverpool had the following reply to a letter she sent to Bing:

Dear Miss Newling:

Thanks for your very nice letter. I'm glad to learn that you've been a follower of my efforts for so many years and that you've found them amusing and entertaining.

Yes, I've heard about the radio show they're doing about me and my career over there on BBC and the letters I've received indicate it has been very well received.

The BBC people were here in California for several months digging up material for use on the show. I think they've done a fantastic job.

Enjoyed reading your poem about San Francisco. I think its quite well done, and you're to be complimented for it.

Happy to hear that you like the photo I sent, and I appreciate your Happy Birthday wishes.

Warmest regards,
Bing.
BING CROSBY.

June 18, 1973.

* *

I'm told that a letter, in response to The Sun newspaper's invitation to readers to relate their most memorable experience was from someone who had met Bing in Scotland; and found him to be the perfect gentleman he had always imagined

ROY CHAPPELL, as most readers know, is not only one of the most enthusiastic readers of BING, but also keeps very busy touring the country with his highly professional vocal act, which so features the Crosby songs and style that he bills himself as the singer with "A Touch of the Bings!" Justly so; I've had the pleasure many times of accompanying Roy on club engagements in South Wales. He never fails to attract Crosby fans for a chat after the show - especially after singing songs like "Many Happy Returns of the Day", "Blue of the Night", "Just An Echo", "Temptation" and so many Bing songs.

Roy has considerably enlarged the scope of his act over the past year or so and now takes in quite passable imitations of Ken Goodwin, Tommy Cooper, Ken Dodd and other well-known comedians. He says it is because, when writing about him previously I said I thought there was a comedian inside struggling to get out! However, Roy had a particularly rewarding engagement during the summer - read his letter:

Last week I was working a place called "The Leyland Tiger Hotel", in Leyland, nr. Preston - and the manager is a regular Bing fan. I had what might be termed "a belting week"! I just couldn't believe it! The last night was particularly rewarding for me - and Bing if he'd been there, for the audience, who were young and a "bit older" than young, kept on asking for more Bing songs when I switched, as I do, to other songs. Truly, it could have been a Crosby Convention. I ended up by doing - I hate to do 'em - six encores: STARDUST, BEAUTIFUL DREAMER, "HOME ON THE RANGE", "THE BELLS OF ST. MARY'S", "WHITE CHRISTMAS" (!) and "PENNIES FROM HEAVEN" - all "off the cuff" and without the "dots" (music). And still they wanted more; but we ran out of time.

If anyone attempts to tell ME Bing isn't still very, very popular indeed - I'll hit 'em over the head with my ukelele!

Nice story from Roy. And he has a request, too. He wants to do a typical Bing medley in his act. (He often does, but also often wonders if he has got a really typical medley) He would appreciate it if any readers would care to send in their choice of a good Crosby medley. Say half-a-dozen songs. We'll not only pass them on to Roy, but print them here. What about it?

Roy added a postscript to his letter - he feels it would be a wonderful thing to hold a Crosby meeting at this Leyland hotel. Seems they lay on a Sunday lunchtime meal for workingmen's clubs etc., Roy added that if we could do it when Bing was in neighbouring Southport on a self-exercise it would be a wonderful chance for members to meet Bing. There can be no doubt that Bing enthusiasts would have a big welcome from the manager and staff there. Well, its an idea..but we're "booked" for this year.

I'm wondering how many copies of TIE A YELLOW RIBBON have been worn out by our good friend Charlie Tupper! He told me he liked it so much that he had played it eight times straight off on getting it home!

How many times can a record, single or album, be played to wear it out, I wonder? Its a chilling thought - and argues the wisdom of taping ALL records as an insurance against wearing them out. No doubt the record companies do scientific tests to determine the number of times a record can be played. Other factors of course will materially affect the life of a record - handling, storage and perhaps most important, one's stylus.

And the cost of a record is relevant, I find. An expensive record seems to be of better materials - not merely because the recording is by a famed artist, but the vinyl and laminating is sounder. Yet I hasten to add that I've bought budget records (VERY budget records at that!) which play, and wear, in first class fashion. On the other hand, I've bought such records and found them develop ragged grooves and a nasty sound thereby in no time. Like with a lot of things, I should think the actual materials of a record are by far the cheapest item - when you consider the engineers, pressers, printers, packers, inspectors, and of course, THE ARTISTS!

So, guard against wearing out your records and tape 'em - even if it is "illegal"!

And certainly keep a careful check on your stylus - even expensive diamond types do NOT last for ever. But - let's get back to the new single for a little while, shall we?

"THE DAILY MAIL": 18th September, 1973.

BING IS BACK AT TOP OF THE POPS

By RODERICK GILCHRIST, show business reporter.

ROCK groups in the 1,000th edition of TOP OF THE POPS next month may find themselves being upstaged by a singer who had his first hit in 1926 - Bing Crosby.

The Old Groaner, whose new record TIE A YELLOW RIBBON looks like being his first hit record in 18 years, is due to make a live appearance on the show.

But the BBC, which will feature pop stars like Marc Bolan and Slade in the programme, plan to tape a recording as well.

The show marks ten years of TOP OF THE POPS.

It was in 1955 that Bing Crosby, now 73, had his last hit with TRUE LOVE - a duet with Grace Kelly, now Princess Grace of Monaco.

During his career he has sold 426 million records - more than the Beatles, Sinatra and Elvis Presley put together.

A spokesman for Pye, for whom Crosby records, said: "He's thrilled about doing the show. He wants to show the kids a thing or two about singing. And of course he's delighted he looks like having a hit record again after so many years."

WITH GRATEFUL ACKNOWLEDGEMENTS TO THE "DAILY MAIL".

It may be slightly premature; and for years I've regarded a place in the Top Ten as an extremely dubious distinction tho' I hasten to add there have been honourable exceptions to the usual rule of bawling and shouting and tuneless guitar-clanging im the person of Perry Como, and one or two odd-men-out - and currently Al Martino. FOR ALL THAT, IT'S GLORIOUS READING!

Let's hope it does develop that way. Certainly we're going to see Bing on British TV again. Some of the more "veteran" readers will recall that I have many times said that I was convinced - I felt it in my bones - that Bing would, so suddenly, perhaps unexpctedly, hit the high spots again with a record. I thought there was a fair chance with HEY JUDE - HEY BING.might do it but it wasn't to be. Nevertheless, I've never lost the conviction that Bing would one day be sparkling on the record scene again. It really is fantastic.

As regards the warming story printed above there are, of course, some dubious statements which it is easy to overlook. You see Bing given as "73" - and that his record sales are 426 million. Well, they may be though I must confess the figures seem to be going up from the 300-million of a couple of years back in rather alarmingly extravagant fashion. Of one thing I AM certain - no-one will ever know, or will ever be able to compute just how many records Bing HAS sold. That he has topped the sales

of the crew mentioned is easily appreciated - but may prove useful to the uninitiated in getting the incredible majesty of Bing's career into perspective. There is another, unremunerative to Bing or the record companies, aspect of how many times records have been sold SECOND-HAND! There can hardly be a single collector who has not bought records in this way.

I'm a little surprised to see a couple of references to the accompaniment on the single as being by a Dixieland Band? This it certainly is not - tho' I hasten to add that I cannot categorize the outfit myself. But it ain't Dixieland! As a matter of fact, while it IS loud and "extravagant" there is musical integrity with it and - blessed relief - electronic guitars are conspicuous by their absence. I have a feeling - probably wrong - that tho' YELLOW RIBBON is the "A" side, Bing's preference is for the reverse-side song.

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WELL, WE'RE REALLY LATE THIS TIME: THE REASONS ARE GIVEN (IN PART) ON PAGE 35; for this reason some of the material may be a little "out-of-date". Nevertheless, it is hoped your enjoyment of reading is not too impaired. I didn't mention on p.35 that I took four days of my annual leave hawking the duplicator around, trying to get it put right! And that a large number of the stencils had to be re-typed because of being spoiled in the "snarl-up".

So, you have either seen and relished THE KING OF JAZZ FILM - or sadly, you've missed it. And I'm going to say this, apart from Bing and his two Rhythm Boy colleagues, Roy Bargy, Joe Venuti and Eddie Lang and all the musical-history aspect of the film, it was a bit of a drag, as they say! Still the part that was "up-our-street" was fabulous. I thought it was remarkable how this young Bing had all the style we came to - I mean the world! - appreciate just a year or so afterwards. Much has been said - and by Bing himself too - of how much was owed to Paul Whiteman for his contribution to Bing's emergence, but I myself have been giving it some serious introspection just lately and, heresy it may be, but I would venture the opinion that Whiteman utterly FAILED to appreciate Bing's potential! He used him fairly sparingly on solo vocals; he dropped him from the show at the request of the Paramount Theatre - he made little of him on broadcasts, and finally he let him go quite easily. It is accepted that Bing, Al and Harry were proving quite an embarrassment to Paul by their intransigent behaviour, but even so if Whiteman had fully weighed up Bing things would have taken a different course.

Bing didn't really begin to make progress until he was featured with Gus Arnheim's Band at the Cocoanut Grove, with nightly broadcasts, albeit more of a local character than States-wide and with an all-star clientele in the nightspot. In fact, I would say its not difficult to imagine that Paul Whiteman looked back with chagrin on what he had allowed to slip, rather pride on what he had developed.

It was good to hear that so-familiar, youthful, voice of Bing's singing over the credits at the start of the film - MUSIC HATH CHARMS. A wonderful curtain-raiser, as it were. But it is well-known that the Band languished in Hollywood an interminable time while writers and producers haggled over a suitable vehicle for it; in the last analysis, they weren't very successful for the film was a complete hotch-potch - and of note only because of its Bing/musician content. Its rather baffling that a team of writers such as Hollywood boasted then, as now, couldn't come up with a real story - why not THE story, of Paul's life? It must have been an absorbing life-story.

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WHO THREW THE OVERALLS IN MRS. MURPHY'S CHOWDER? I dunno - but they can look out when Alma catches up with them!

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I much enjoyed Edward Hale's story of his introduction to Bing - particularly so as he is the first REAL person I've come across who saw Bing that day when he came out and sang "Pennies from Heaven". It is a legendary story - and nice to have someone who was there.

"THE MAGIC OF BING AND LOUIS" see Bert Bishop p.9. has now made its appearance at £1.85, in a most dignified sleeve. It is of course the one-and-only Bing/Satchmo album which has made its appearance on the MFP budget label. If you missed it then this is a lot more expensive! - but it does contain the eleven titles. BYE BYE BLUES was left off the Budget issue. For the "label" men its another £1.85p to fork out!

The number is MGM 2353 084

OUR ONE PICTURE this time is the historic one of Bing shortly after landing on the old sod - the home of his forbears. I mean Ireland, of course.... The lynx-eyed will spot something wrong with the picture immediately: those not so smart will have to study it a while. If they still haven't got it - see bottom of page - upside-down!

George O'Reilly, who produced the TV show Bing did over there, is pictured on the right. This arrival was a jolly, yet highly emotional moment for Bing.....

FROM NEAR....AND FAR ----- Jim Ramsey, as noted earlier, is one of my nearest ICC visitors living a merely 5 miles away.....a couple of nights after a visit by Jim there was a caller.....who announced, to my astonishment and delight: "Reg Bristo? I am Graham Reade....from...." But he didn't have to tell me - Australia! We had a very pleasant, if totally unexpected, evening with Graham, his wife and his parents-in-law. Seems they are on a world trip but will just about be back in South Australia by the time this gets there. Unfortunately, they arrived just as our "inflation" was going into top-gear and were astonished at some of the prices they were having to pay ....and so was I. And a bit ashamed.... We saw them off, piloting them from the maze of Cwmbran, to the main road to Monmouth where they were spending a few nights, exploring the beautiful Wye Valley. It was a great - and lovely - surprise to see Graham and his family.

DON LOVE, too, popped in for a very quick visit whilst visiting South Wales. The real, relentless Crosby collector is Don! Pulls out his notebook at the drop of a hat and tells you all about takes, numbers and so on - and I note he is still after those elusive last half-dozen records to make his collection 100 per cent. I truly hope Don makes it.....

Unfortunately I missed BERT MORTON, who also visited Gwent (yup, that's our new name under the county-reorganisation) - our brief holidays coincided; which was a pity.. next time, I hope.

ERIC FEARNE, 6, Thorndyke Way, Wrotham, Kent wants albums in the BING'S HOLLYWOOD series. He didn't say which but if you can help him - there's his address!

DON'T FORGET THAT LARRY KINER, 7554 132nd Avenue NE., Kirkland, Washington 98033, USA has the CREMO DIRECTORY on offer at 2.50 dollars (about 18/- - sorry, 90p!) see last issue, pg. 51 You will recall he has, too, many rare albums for sale of radio spots &c. Talk of the Cremo Directory reminds me that my friend Jim was curious as to why we never mention, and he never HEARS mentioned, the Minute-Made (Maid) radio-programme that Bing did in the 'Fifties. Jim complains: Kraft, Chesterfield, Philco - but NOT Minute-Made (Maid)....surely this was the one that featured Bing and Rosie?

SO WE COME TO THE END OF AN ISSUE WHICH HAS BEEN THROUGH SOME VICISSITUDES AND HAS STRUGGLED INTO EXISTENCE! My apologies to all those members who have written me such friendly and interesting letters - and if I seem to have failed to reply perhaps the writers will realise how busy I've been. So many letters....I wish I could print them all. Happy reading - and happy listening....Bing has provided the material!

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